

THE ATHENÆUM

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No. 4036.

SATURDAY, MARCH 4, 1905.

PRICE
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ON THE FOUNDATION OF THE HIBBERT TRUST.

MR. L. R. FARNELL, M.A. D.Litt., Fellow of Exeter College, and University Lecturer in Classical Archaeology, will give a COURSE OF PUBLIC LECTURES in the LARGEST LECTURE ROOM of MANCHESTER COLLEGE, subject: 'ESSAYS in the ANTHROPOLOGICAL STUDY of RELIGION,' at 4.45 on each of the following dates:—
I. 'ANTHROPOLOGICAL METHOD as APPLIED to the COMPARATIVE STUDY of RELIGION.' Part I. THURSDAY, March 2; Part II. SATURDAY, March 4.
II. 'THE INFLUENCE OF CERTAIN IDEAS CONCERNING PURITY on EARLY RELIGION, LAW, and MORALITY.' THURSDAY, March 9.
III. 'THE RITUAL of PRAYER in the LOWER and HIGHER RELIGIONS.' THURSDAY, March 16.
Hilary Term, 1905.

ROYAL ACADEMY of ARTS.

THE EXHIBITION of WORKS by the late G. F. WATTS, R.A. O.M., will CLOSE on FRIDAY, March 11. Admission, from 9 A.M. to 6 P.M., 1s. Catalogue 6d.
During the last week—MARCH 6 to MARCH 11—it will be OPEN in the EVENING from 6.30 to 8.30. Admission 6d.; Catalogue 6d.

ROYAL ACADEMY EXHIBITION, 1905.—RECEIVING DAYS: WATER COLOURS, MINIATURES, BLACK-AND-WHITE DRAWINGS, ENGRAVINGS, ETCHINGS, ARCHITECTURAL DRAWINGS, and all other Works under Glass, FRIDAY, March 24.
OIL PAINTING, SATURDAY, March 25, and MONDAY, March 27. SCULPTURE, TUESDAY, March 28.
Not more than Three Works may be sent by any one Artist. Works will only be received at the Burlington Gardens entrance. Hours for the reception of Works, 7 A.M. to 10 P.M.
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G. L. GOMME, Clerk of the London County Council.
Spring Gardens, S.W., March 2, 1905.

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Applications should be made on the Official Form, to be obtained from the Clerk of the London County Council, at the County Hall, Spring Gardens, S.W., or at the Education Offices, Victoria Embankment, W.C. The applications must be sent in not later than 10 A.M. on SATURDAY, March 18, 1905, addressed to the Education Offices as above, and accompanied by copies of not more than three recent Testimonials.

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G. L. GOMME, Clerk of the London County Council.
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LITERATURE

The Navy as I have Known It, 1849-1899.
By Admiral the Hon. Sir E. R. Fremantle. (Cassell & Co.)

Of the many volumes of reminiscences which have been issued from the press during the last twenty years, there are few which can compare with this in interest and importance. It is not that the mere incidents of Sir Edmund Fremantle's life have been very exceptional, though he has served with distinction in many different parts of the world, and won a deservedly high reputation; it is that in the first place he is an excellent raconteur, and when he has a good story does not spoil it in the telling; but still more it is that the record of his experience is, to a very great extent, the record of the changes of which he has been a witness—changes from the line-of-battle ship, frigate, and corvette of fifty or sixty, or two hundred years ago, to the battleship, cruiser, and destroyer of our own time; changes of a magnitude and of a nature absolutely unprecedented. It is not too much to say that these changes of the last five decades are, in their result, greater than the changes which had been made in the previous five centuries; and that, vast as was the difference between the ships which crushed the sea power of France at Sluys in 1340 and those which checkmated French policy at Acre in 1840, it was not so great as that between the navy of the first and last decades of our late Queen's reign. And it will be noted that this wondrous change was almost exactly synchronous with the career of Sir Edmund Fremantle. He joined the navy in 1849; his service ended in 1899, though he did not actually retire till 1901. He went out to the Mediterranean and to China in sailing ships; he served in a transitional screw three-decker, and commanded a screw corvette and a screw frigate of the old design. He was commander-in-

chief in China during the war between China and Japan ten or eleven years ago, and was afterwards port-admiral at Devonport, where all that was new, all that was progressive, was continually passing under his notice and official judgment. And it is not only the ships—their motive power, their armour, their armament—that have changed; everything relating to the navy has changed with them. Fifty years ago, as a hundred, the seamen were the roughest specimens of humanity, picked up at haphazard, and brought into a state of order and discipline by a free use of the cat; now their name is almost a synonym for cleanliness, obedience, and respectability. Other times, other manners, and if the old sailor was very commonly a noble-minded fellow, it was not unfrequently the severe discipline which made him so. Of course, in the present humanitarian age, flogging has ceased; but in pluming ourselves on being so much better than our forefathers, we ought at least to remember that the navy of to-day is able to dispense with it because the system of entering and paying the seamen has been so greatly improved. For many of the men, raised as ships' companies were during the first half of last century, flogging was the only punishment they could understand or care about; but Sir Edmund Fremantle is in agreement with every writer who has spoken from actual knowledge in saying that "its brutality has been much exaggerated"; and he continues:—

"There was some virtue in this summary punishment, which often, fifty years ago, settled a case of insubordination or desertion which now results in a court-martial and a long sentence of imprisonment or penal servitude. A flogging to a young sailor often made a good man of him; it was not looked upon as much disgrace, and his friends were not any the wiser. Now, even any minor punishment awarded must affect a man's pay, and consequently those dependent on him."

Sir Edmund's service as a midshipman took him to the China Station with Capt. Sir William Hoste, son of the man who won the brilliant action of Lissa in 1811. He was there during the Russian war, and his narrative calls up the painful memory of events which are perhaps not so widely known as they ought to be, which were not, indeed, much discussed at the time because they happened so far away. As there was no telegraph, the occurrences were already old before the news of them reached England, and as the state of things in the Crimea was absorbing public attention, they passed almost unheeded. But it was not so in China or in naval circles, where the inaction or neglect was very bitterly criticized, and where it was said that the C.B.s conferred on the two senior captains a few years later stood for Castries Bay and cowardly beggar. We believe that naval opinion was wrong, and that—though the C.B.s were certainly misplaced—the officers referred to were both capable and honourable men; but they, like the whole service—the army as well as the navy—were suffering from the canker of a long peace and neglected or starved establishments. Officers had been brought up to believe that if the paint was fresh, the ship clean, and the decks white, all was well; if

the men could exercise smartly aloft, so much the better; and when war broke out they did not know what they had to do—they could not understand what was expected from them. It was not only in the China Seas that we had these bitter experiences; others in the Black Sea or the Baltic made a noise the echo of which still reverberates.

It seems wholly unnecessary, as indeed it is impossible, to accept a suggestion repeated by Sir Edmund Fremantle, that perhaps the admiral "had orders not to press the Russians in the Far East. It appeared to us then," he says, "and the more one thinks of it the more clear it seems, that unless he had some such orders, his conduct throughout showed lamentable weakness and indecision." We might believe in any amount of crass ignorance or ineptitude displayed by the Government or the Admiralty of the day, but we cannot believe that any high-minded officer would accept such instructions, or act on them in the way that was done at Castries Bay or at Petropavlovsk; and we do not doubt that Sir Edmund himself lays his finger on the true explanation of these disgraceful affairs when he quotes from Capt. Mahan's 'Types of Naval Officers':—

"The tendency of the want of experience followed by the long period not of peace only, but of professional depression resultant upon inactivity and national neglect, was to stagnation.....Self-improvement was not a note of the service.....The stimulus of occupation and the corrective of experience being removed, average men stuck where they were and grew old in a routine of service, or—what was perhaps worse—out of the service in all but name.....The men at the head of the navy, to whom the country naturally looked, either had no record, no proof of fitness, because but youths in the last war, or else, in simple consequence of having then had a chance to show themselves, were now superannuated."

The grandson of one of Nelson's "band of brothers," who had, too, died whilst actually commander-in-chief in the Mediterranean, the son of a political peer, and the nephew of two admirals, was not likely to remain long in the junior ranks of the service at a time when promotion depended mainly on interest. Young Fremantle came home from China an acting lieutenant, and was confirmed in that rank on passing his examination at Portsmouth. Three years later, having been flag lieutenant to his uncle, Sir Charles Fremantle, then commanding the Channel fleet, he was advanced to the rank of commander, on a "hauling-down vacancy." The "hauling-down vacancy" is a thing of the past:—

"The custom was abolished many years ago, but it was long maintained, as it offered opportunities of early advancement for a certain number, so as to lighten the age of the flag officers. Frequently, no doubt, the young officer so promoted had no merit whatever, and his promotion was a gross injustice to older and better men; but many of our best admirals of recent years have owed their early advancement to 'hauling-down vacancies.'.....There is much force in the argument that an officer learns to take responsibility by being placed early in command, and not being kept too long in a subordinate position."

At present promotion comes only from the Admiralty as the reward of merit; interest, as a professional lever, is theoretic-

ally extinct; and if it is not so practically, at least it is unable to raise a lieutenant of two or three years' service to the rank of commander, over the heads of some nine or ten hundred less fortunate seniors.

For nearly three years the young commander was on shore on half-pay, the mention of which leads him to a consideration of what has always been a special naval grievance:—

"Even a few years ago, when junior captains were three to four years on half-pay, many married commanders felt obliged to refuse promotion, as they could not face having to live on half-pay of 227*l.* a year, when they had, as commanders, received constant full pay of about double that amount, and could go in the coast-guard for some years at 500*l.* a year, retiring at the age of fifty on 400*l.* a year. For this reason, solely because they were poor men, many good officers were lost to the service, as they could not afford to be 'ruined by promotion,' an old naval phrase of much significance some fifty years ago, when captains might be thirty to forty years in that rank, and yet be unable to serve the qualifying six years entitling them to promotion to active flag rank..... I should like to see half-pay abolished, all officers on the active list being on full pay without allowances when discharged from their ships, but all below flag rank should be attached to a ship in reserve, which it would be their duty to join on an emergency."

A step in this direction has recently been made in the new scheme of organization; and, according to appearances, further advance in the same direction is likely. Commander Fremantle, however, was not to pine away on half-pay. A commission on the Australian station won for him distinction in the Maori war of 1865, a bride, and promotion to post rank. From that time his service was almost continuous. As a captain, or later as an admiral, wherever anything was doing, he was there or thereabouts: on the West Coast of Africa in the Ashantee war; on the East Coast of Africa, where a punitive expedition against Vitu has suggested—if we do not mistake—one of the most delicious bits of burlesque any of our modern novelists can boast of; or in the China seas during the Japanese war—everything was taking place under his eyes, and his narrative is an outline of recent history by one who has largely helped in the making of it. And as we close the book, which we have read with interest and enjoyment, we may wish the gallant admiral many years of peaceful retirement, and that he may in due time see his son, now a captain in the navy, emulating his own distinguished career, and in due time flying his flag as an admiral of the fourth generation.

Studies in Virgil. By T. R. Glover. (Arnold.)

MR. GLOVER begins this most interesting book with that touch of despondency about the future of classical study which is becoming rather monotonous. "It is generally recognized," he says in the first page of his preface, "that at present there is a movement in education away from the classics." It would be wiser, and as true, to say that the increasing necessity of other subjects, such as science and modern languages, being cultivated at schools and

universities, is laying upon both alike the paramount duty not only of widening their borders, but also of raising the intellectual standard. Not one public-school boy in fifty reaches the university with his working capacity fully developed; not one public-school master in twenty fully realizes this fact; that far too many parents "love to have it so," is exactly the evil to be striven against, not a written law of Fate demanding acquiescence. Mr. Glover, at all events (Pref., p. viii), strove against the stream in Canada for five years, lecturing "winter by winter on some three books of the 'Æneid' to a class of from forty to sixty students, and the following chapters are the indirect result"—a result, it may be added, for which students of Virgil should be grateful. It is good also to find him acknowledging the aid not only of British scholars dead and living—Conington and Sellar, Tyrrell and Mackail—but also of those of France: Boissier, Sainte-Beuve, and Patin. Sainte-Beuve, in this connexion, has boasted, with truth and felicity, that "the Gauls early found their way to the Capitol." Perhaps among these names room might have been found for that of the late F. Myers, whose single essay has done so much to popularize, in the best sense, the genius of Virgil. In any case, Mr. Glover need not fear (Pref., p. ix) that any intelligent reader can possibly think that he has laid rude or irreverent hands on "so great an ancient." It is possible to differ from some of his praise, or to dissent, e.g., from his estimate of *Æneas*; it is not possible to read his book without recognizing in him a loyal lover of Virgil.

The work consists of twelve chapters, of which the first, 'The Age and the Man,' is biographical in the strict sense of the term: the essential difference between the Greek and the Jew on the one hand, and the Roman on the other, is excellently marked, as is the effect upon the latter, and on Virgil in particular, of the blood-stained epoch of Marius and Sulla:—

"Greek and Jew were more conscious of race than of state: the one had too strong a sense of the individual, while the other tended to subordinate his state to his religion. With the Roman, race and state were one; he had certain clear conceptions as to its claims upon himself, his own part and responsibility in working out its history..... He had no speculative habit, but the root of the matter was in him. Consequently he was full of the sense of the state. It was the embodiment of the ideas of the race, their expression of themselves. But, unhappily, other ideals of life had made their appearance, and with them had come disorder, self-seeking, and the betrayal of the state. The sixty years of faction, of wrong done recklessly or in cold blood to the idea of the community, shocked every man who thought..... Hence it is that Virgil's love of his country, one of the great notes of all his poetry, gives such an impression of depth and emotion; it is conscious love; it is sympathy and anxiety."

Of Rome, and of Virgil in particular, this is well said; the demur that suggests itself is this: Does not Mr. Glover underrate the amount of the same feeling of the state in the democracy of Athens and in the oligarchy of Lacedæmon? Just so, he tends, from love of Virgil, to depreciate Horace:—

"Horace, the prophet of common sense, the man who never transcended the sterling, but hardly inspiring, moralities of his most worthy

father—is Horace really after all the interpreter of the life of the Augustan age?"

Possibly not; but is not Mr. Glover underrating Horace and his father alike, in his enthusiasm for Virgil? Not lightly did Horace write his noble praise of his father, or his ideal of constancy:—

Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divolsus querimonis
Suprema citius solvet amor die.

That might have been written by Virgil, nay, by Shakespeare, as far as matter is concerned; if Horace had it from his father, why talk of his "hardly inspiring moralities," instead of seeing in it the best of reasons for the mutual love of Virgil and Horace? For his analysis of Virgil's personal character Mr. Glover deserves the thanks of all lovers of the poet; he is undoubtedly in the right in recognizing (p. 23) that "of all human relations in the 'Æneid,' that of father and son is dwelt on with most frequent and affectionate emphasis"; in the right, too, probably, in connecting this emphasis with the poet's own career as *ὑποβουρκός* to his blind and ejected father, when "the barbarian soldier pounced upon our corn-farm" (E. i. v. 72). But still more welcome, perhaps, are the words (pp. 34-5) about the brighter and happier side of the poet's mind. Most of us think of him as a musing and wistful person, saddened by events and by temperament, and unconsolated by, though grateful for, the sympathy and friendship of great and of good men. But this is a one-sided estimate—by no means the whole truth. The 'Georgics' are full of sympathetic and joyful humour, of delight in the ways of birds and animals—ants and bees, mice and coots and crows. Doubtless the land of the shadow was never far from his thought: he turns from the joyous country-side to the portents that accompanied the death of Cæsar; from the tiny ways and wars of the bees to his masterpiece of simple pathos, the double loss of Eurydice.

But neither 'The Myths of *Æneas*' (in 'Literature,' chap. iv. pp. 79-98) nor 'The Land and the Nation' (chaps. v.-vii.) is of such universal interest as the 'Interpretation of Life' (chaps. viii.-xii.), especially the part which deals with Dido, and with *Æneas* as man and as leader. To most readers the supreme triumph of Virgil is in the episode of Dido, and especially in book iv. of the 'Æneid.' To many it seems, not unjustly, like a great Greek tragedy put into Latin hexameters, with the chorus eliminated. It cannot, of course, be anything of the sort, though it does show that Virgil had pondered over the Greek drama, as he had over Homer and Theocritus. It is probable, though hardly proved (see p. 161), that the meeting of Dido and *Æneas*, and the passion of Dido, formed a part of Nævius's 'Punic War,' book i. If this be so, Virgil was simply following poetic tradition in repeating the legend. But in that adoption Virgil, by something like common consent, surpassed himself—unless the majestic vision of the Spirit Land in book vi. can dispute the award. Here, and here only, the greatest of ethical questions is dealt with—and decided, as many think, wrongly; and here, as might be expected, Mr. Glover hesitates in his

judgment, yet rises, in more than one place, to real beauty of style. The problem is, Can the command of the gods be held as a sound justification for the desertion of Dido? or, in other words, Is Virgil justified of his own picture, the righteous and exemplary hero going on from strength to strength, after his base treachery and even baser pleas in defence? Here is Mr. Glover's summing-up:—

"As for the gods, it is hardly possible to justify their ways to men. They set the foundation of Rome before everything, so the poet assures us, but he knows quite well that they do nothing of the kind. He is too just a thinker and too great a poet not to know it.....He knows, too, how little names and places, in spite of all their appeal, really are, as opposed to the virtues and the character which are the foundations of all society. And yet in Dido's anguish it is written that the gods think more of seven hills beside a river than of human woe or of right and wrong. Here, then, our tragedy fails and is untrue. On the side of Dido it is true, vividly and transparently true. On this side, by everything involved and implied in it, it cries out against its creator. New thoughts upon character and righteousness gleam from the work, and by the light they shed we read the falsity of some of it. The falsity is where the poet surrenders to the feelings and the fancies of his day; the gleams of truth are eternal, and they are pre-eminently his own."

We find truth, as well as beauty, in this passage; but some considerations may be urged in modification of it. Is not Mr. Glover unconsciously ignoring the fact that a person may be the hero of an epic or a drama—even though its subject be no less than the origin of the Roman Empire—without being a hero in the abstract sense? He may be brave without being in all respects chivalrous or moral: he may believe he has a commission from deities in whom the poet himself has little or no belief, and may honestly think that, of two conflicting duties, he has chosen the higher, without our being forced either to condemn the poet or to absolve the hero. Virgil, whatever else he may be, is not an optimist; he is a dweller in the shadow, he views even the empire "with anxiety rather than admiration": he extols Augustus, yet holds himself away from him and his Court for the most part, and has perhaps more gratitude than enthusiasm in his heart towards his mighty prince. A poet of this temperament instinctively draws the hero of his epic in light and shade; as Mr. Glover sees (chap. ix.), between the Homeric and the Virgilian hero there is a great gulf fixed: Sophocles could have drawn Æneas, but Virgil could not have drawn Achilles; his temperament here limits his imagination. Unconsciously, perhaps, but with profound truth, Virgil draws Æneas, after the Carthaginian episode, as always *careworn*, brave in action, but pensive in reflection; there stands between him and his past the shadow of a crime, a shadow which glares, but will not speak ('Æn.,' vi. 467-74), and turns away, as one who "does her true love know from another one," to rejoin Sychæus, who has forgiven her. That is the most Virgilian thing in all Virgil, and it is, in reality, his concise answer to all the casuistical questioning which his epical story has aroused.

Mr. Glover's estimate of Augustus is, on the whole, a little, though only a little,

less than just: "a shrewd and successful adventurer" (p. 137); "like other political and intellectual middlemen.....owing his success at once to his practical adroitness and his intellectual inferiority" (*ib.*); "How should the poet of Dido and Evander and Pallas find a place [among the gods] for a figure so sordid and so prosaic?" (p. 139.) These are bitter words, and one of them, "sordid," much too bitter to be historical. Some amends for this may, indeed, be found on p. 144 and elsewhere; but there is a touch of prejudice in the attack, and, in the mind of a reader, *nascent vox missa reverti*. Augustus is not an heroic figure, but he was a cool, wise, and, on the whole, humane master of statecraft at an epoch in which none but a great man could have achieved all that Augustus did, or been loved by those whose affection Augustus won. Perhaps the most attractive passage in the whole book is the contrast (pp. 250-1) between the hopeful spirit of Plato and the wistful spirit of Virgil concerning the question of immortality. The passage from Plato is the familiar one from the 'Phædo,' and need hardly be reproduced here; the summary of Virgil's view may be quoted in part, as if from his own lips:

"If there is another life, it must be like this life in the main; it must be bound up with love and under the sway of moral law.....One thing is certain—that of all that men do, service of the state or humanity is the best worth doing. If there are rewards for anything, they must be for this—Cicero, you will remember, says the same in his myth. As to your personal immortality or mine being assured, we shall know better by-and-by. And, after all, what does it matter, if he is not to see his Tullia, and I—? Did you notice what Anchises said?—

Veniati tandem, tuasque expectata parenti
Vicit iter durum pietas?

Meanwhile there is our earth here."

One or two small "matters of question" may be mentioned. Is "simplicity" (p. 45) exactly the word to characterize Virgil's language? We do not like "pled" (pp. 46 and 100) as a substitute for "pleaded." On p. 97, l. 10, is not injustice done to Propertius, the poet of Cornelia? On pp. 145-6 is the version, in the text, of the Latin quoted from Macrobius in note 4, indubitable? May not "ad id opus" possibly = *besides* that work (the 'Æneid'), and the reference be to Virgil's avowed intention to struggle with *philosophy*, not poetry, as his final task? "Studia multo potiora" certainly suggests this meaning.

Mr. Glover has deserved well alike of his Canadian classes and of lovers of Virgil here at home, for this most enjoyable "indirect result" of his labours.

The Cambridge Modern History.—Vol. VIII.
The French Revolution. (Cambridge, University Press.)

THAT most of the thirteen elect sent forth by Cambridge should closely resemble each other by the adoption of a style which is both blameless and colourless is more remarkable than that they should sometimes differ in opinion. Is there no medium between the fervid but often incomprehensible rhapsodies of Mr. Belloc and the laboriously erudite compilation of men who, in the pride of their impartiality, scorn

enthusiasm and abhor hero-worship? As for the differences in opinion, they are not, as we concluded in a previous notice of this 'History,' the result of editorial inadvertence, but were contemplated by the promoter of the scheme, the late Lord Acton, the most open-minded and independent of scholars, who thought it possible that a study of the same facts by two expert writers might lead to different conclusions, and therefore advisable to allow such latitude of view to each contributor attacking the matter from his special standpoint. We owe, therefore, an apology to the editors if we have suggested that they did not, through insufficient comparison of different portions of the 'History,' bring their various helpers into line with one another. But we think that such a unification of view in a single volume was naturally taken for granted.

By the definition of Voltaire as the mouth-piece of what most men were thinking, and of Rousseau as the voice of what others were feeling—moreover, by the remark that Jean Jacques's "impassioned rhetoric" was "the source of that romantic religious revival which paved the way for clerical reaction under the restored monarchy"—Mr. Willert reduces to its fit proportions the influence of the philosophers in the overthrow of the old régime. After all, did not Voltaire himself deride the fashion of political philandering? In the 'Dict. Phil.' under the article 'Démocratie,' we may find his sneer:—

"On demande tous les jours si un gouvernement républicain est préférable à celui d'un roi. La dispute finit toujours par convenir qu'il est fort difficile de gouverner les hommes."

a conclusion which would have been strengthened had he lived to experience what Mr. Willert seriously describes as "the sanctity of property" as observed under the Jacobins. For an emphatic refutation not only of such sanctity, but also of his opinion that the faction was untainted by communism, we have only to turn from this, the first chapter in the book, to the words with which Mr. Gooch ends the volume.

In the discussion by Mr. Higgs of "the ruined finances," and by Prof. Montague of "the fiscal oppression, the vacillations, the weakness and the incompetence of Government"—the true causes, says Mounier, of the subversive movement—we observe what we conceive to be defects in editing. Perhaps the plan adopted makes the overlapping of one monograph by another almost unavoidable, but was it necessary to cut in two Mr. Higgs's very valuable paper? The first half is brought down to 1789, and ends on p. 78; then, after his colleagues have completed their task with the date 1801, he harks back twelve years, and resumes his study on p. 689 with the opening of the States-General, &c., topics already dealt with by Prof. Montague. Besides, as soon as we have mastered Mr. Higgs's synopsis of revenue and expenditure from 1774 till the *Compte Rendu* of 1788, we are not prepared to digest another and not always consonant set of figures from the pen of Prof. Montague touching the Calonne Administration of 1783-7 and the growth of that national debt

which, used as a lever for reform, was declared by Mirabeau "to have been the germ of our liberties."

"The Revolution arose from the fact that the French people had entirely outgrown its institutions, and must find new ones if its growth was not to cease."

So says Prof. Montague. In fact, the elaborate attention paid by him and Mr. Moreton Macdonald to the mechanism of the Government, both under the old *régime* and under the ever-changing exigencies of the Republic, invests their work with the value of a constitutional rather than a general history. Hence incidents so prejudicial to the prestige of the Crown as the affair of the Diamond Necklace are not noticed, whilst events like the fall of the Bastille are shorn of all dramatic adjuncts. More salient points are needed in the mass of constitution-making details. Yet on occasion the Professor epitomizes admirably; thus at the close of the National Assembly he remarks:—

"Public order depended on the concurrence of more than 40,000 independent bodies, and the head of the State, virtually imprisoned by the municipal authority, was an apt symbol of the condition of the whole Commonwealth."

The consequences of the flight to Varennes are, we think, inadequately defined; and surely it is a mistake to say that "all hope of help from foreign powers was extinguished" by that event, for king and queen continued those treasonable prayers to Austria for succour which were answered by Brunswick's manifesto.

"Comme tout change, comme tout se succède," wrote one of the deputies, and after Varennes there was no doubt a brief reaction among a portion of the Assembly in favour of the king; but when Mr. Macdonald states that during those days "nothing was further from the heart of France than the deposition of Louis," he seems to forget the anarchical condition of the provinces and the growing ascendancy of the populace over the *bourgeoisie*. Again, the massacre of the Champ de Mars should have been emphasized as the beginning of the class war in "a *coup d'état* of the *bourgeoisie* against the populace, against all democrats, whether republican or not" (Aulard, 'Hist. Pol. Rév.', p. 153); the proof of that aspect—Danton's flight from Paris—is not even mentioned. However, Mr. Macdonald shows thorough mastery of the intricacies of the rival factions when dealing with the Convention and with that anarchy which, said Peltier, "a été constamment plus forte que les anarchistes." The anomalies of the Government have been summarized by M. Aulard: "On dut à la fois légiférer rationnellement pour l'avenir, pour la paix, et légiférer empiriquement pour le présent, pour la guerre"; but it is curious how few save Mallet du Pan note the cowardice which, beginning with the emigration of the nobles, soon infected the middle class, causing them to submit to fifteen months of terror, and thereby "convicting the nation of a moral turpitude which rendered them fit subjects for any kind of oppression" ('M. du Pan,' by B. Mallet, p. 178). Knowledge of this craven effeminacy inspired Robespierre's maxim:—

"If the strength of a Republican government in time of peace is virtue, in the time of Revolu-

tion it is both virtue and fear—for fear without virtue is deadly, virtue powerless without fear." The law of the 22 Prairial was the result of this theory.

In their treatment of foreign policy in two consecutive chapters Mr. Oscar Browning and Prof. Lodge weary us by needless repetitions. Each writer mentions our abject attempt to propitiate Russia by the offer of Minorca; each enlarges on the idiosyncrasies of Joseph II.; each propounds that monarch's pet project for annexing Bavaria and ceding Belgium, as well as Prussia's formation of the Fürstenbund to oppose the plan; each narrates the emperor's quarrel with the Dutch on the question of the Scheldt, his claim to Maestricht, and the settlement of the dispute by the treaty of Fontainebleau; the difficulties of the Stadholder, the insult to his wife and the intervention of her brother, the King of Prussia, the Convention of Reichenbach, &c. Moreover, in Mr. Browning's two summaries of the triumphs of Pitt's Triple Alliance (p. 289 and p. 295) he repeats himself. His treatment of the Courts of Austria and Russia, "the freebooters of Europe," and later of French diplomats in London in 1792, is interesting. "I cudgel my brains," said the Empress Catharine,

"to urge the Courts of Vienna and Berlin to busy themselves with the affairs of France. I wish it that I may have my own elbows free. I have many unfinished enterprises, and I wish these Courts to be fully occupied, so that they may not disturb me."

How, when that opportunity came, she accomplished the extinction of Poland is told by Prof. Lodge.

Mr. Wilson states that in 1793 "masses could not be utilized by France, for the simple reason that the ships into which to put them did not exist." Yet James under that date asserts that "at no previous period had she possessed so powerful a navy" ('Nav. Hist.' vol. i. p. 51). Sir Robert Mann was an incompetent admiral; still his name need not always be curtailed of its last letter, nor need the loss of Corsica and the subsequent abandonment by our fleet of the Mediterranean for upwards of a year be attributed solely to his fiasco, October, 1796, for the British Government's order to evacuate the island—an order not mentioned by Mr. Wilson—was dated August 31st, and was received by Jervis September 25th. In his chapter on the general war Mr. Dunn-Pattison conscientiously performs a very arduous task. He gives a good description of the army under the old and new systems—the losses it sustained from emigration, the gradual development of the raw levies into highly trained soldiers. His judgments are not always consistent. Thus, after severely criticizing Dumouriez's tactics on several occasions, he finally declares that general as a strategist to have been the forerunner of Napoleon. The generals and staff officers were constantly changed, but so were also the Commissioners. Thus the latter could scarcely have supplied the "continuity of ideas and aims in the various armies" that Mr. Pattison imagines.

From the apathy engendered by the perusal of some of these monographs—whirlpools of facts in which scarce a vestige of the makers of those facts is discernible—

the reader is suddenly aroused by the vivid description, the brilliant portrait-painting, and the incisive style with which Dr. Holland Rose discusses the earlier career of the Titanic genius who has long been the theme of his predilection and to one of whose characteristics—"a wide-sweeping vision with a passion for the mastery of details"—he himself might well lay claim. He recounts "the cycle of triumphs" by which between the spring of 1796 and that of 1797 the young and inexperienced general executed with such exactness the plan he had submitted to the Committee of Public Safety in 1795; how he proclaimed the subversion of time-worn Italian governments with the phrase, "We are going to have one or two republics here of our own sort; Monge will arrange that for us"; and how he fulfilled his threat, "I will be a second Attila to Venice," at the very moment when he was assuring that city of his desire to consolidate its liberty, and of his wish to see Italy free. Dr. Rose's opinion that Bonaparte, knowing the moral influence of the Papacy, had for the moment at least no wish to destroy the temporal power, might be strengthened by the Corsican's words to Cardinal Mattei on the eve of Tolentino: "If I were master we would have a concordat to-morrow" (Dufourey, 'Rég. Jacobin en Italie,' p. 49). We have no space to give to Dr. Rose's clear exposition of strategical details, as in the battle of Lodi and the siege of Acre; to his concise summaries of political situations; to his stirring description of the Egyptian expedition; nor yet to his record of that systematic plundering which, at the time of national bankruptcy, made Napoleon (to use Mr. Higgs's phrase) "one of the most valuable assets of the Revolutionary Government." In Mr. Fisher's 'Brumaire' we have another most excellent piece of work. The attitude of Sieyès is admirably rendered, but the description of Bonaparte's appearance at St. Cloud is slightly confused, the word "assembly" being indiscriminately applied to the Council of Ancients and that of the Five Hundred (p. 683). Such was the misery already caused by "the government of regicidal defence" that at Lyons 13,000 factories out of 15,000 were closed, and at Bordeaux the streets were left unlighted at night. Meanwhile our trade had increased by 65 per cent. between 1792 and 1800.

Mr. Gooch's critique on the advanced leaders of European thought opens with an interesting appreciation of Burke, but soon resolves itself into little more than a list of names. Some of his comments puzzle us, e.g. :—

"Numberless odes were evoked by the Revolution from writers of lesser calibre, such as Merry, Roscoe, James Montgomery, Anna Seward, and Miss Barbauld; but of such writings 'The Needy Knife-Grinder,' and a few other poems of *The Anti-Jacobin*, alone survive."

It is needless to say that none of those writers contributed to that collection of political squibs; that George Canning, author of the famous parody, is not generally classed among writers of lesser calibre; and that Anna Letitia Barbauld was a married woman.

M. Viollet throws much light on the

anomalies produced by the amateur legislators of the Revolution. Thus the decrees of August 4th, which brought ruin on innumerable families, and a loss of 120,000,000 livres on the Republic, left the tribunals to decide whether a tenant paid *cens* or *rente*—the two dues might be identical, but the first was feudal, and to be annulled without indemnity to the proprietor; the second non-feudal, and to be maintained. "It is characteristic," we read, "of most of the durable laws framed during this period, that they were the outcome of centuries of exertion, and inversely of the ephemeral measures, that they had no root in the past."

For that very reason we think the decree of 1791, touching the penalty of death, should not be attributed to the contemporary Beccaria, for two centuries earlier Montaigne had proclaimed: "Tout ce qui est au delà de la mort simple me semble pure cruauté."

A work of such lasting value and solid scholarship must become a standard authority; but to fulfil this destiny it must have a proper index. Such will appear, we understand, later; but the one attached to the present volume is certainly inadequate. The sixty pages of 'General Bibliography' are useful.

The Letters to the Seven Churches of Asia. By W. M. Ramsay. (Hodder & Stoughton.)

PROF. RAMSAY has not shut himself in his study when dealing with these Letters, nor has he evolved a virtually new set of letters from his own consciousness; but he has gone to the East and visited the cities of the Churches, with the result that he has been able to throw a flood of light on part, at least, of the Book of Revelation. In the first chapters of this volume he discourses on letter-writing, on postal arrangements, and on Christian letters in the first century; and then he passes to such interesting subjects as the relation of the Christian books to contemporary thought and literature, the cities of Asia as meeting-places of the Greek and Asiatic spirit, and the Jews in the Asiatic cities. Each of the seven cities he marks with a special title. Thus Ephesus is the city of change, Smyrna the city of life, Sardis the city of death; and reasons for the names are found in the history of the places. The symbolism in the Letters is thus sketched:—

"There are seven groups of Churches in Asia: each group is represented by one outstanding and conspicuous member; these representatives are the seven Churches. These seven representative Churches stand for the Church of the Province, and the Church of the Province, in its turn, stands for the entire Church of Christ. Corresponding to this sevenfold division of the Church, the outward appearance and envisagement of the Divine Author of the Seven Letters is divided into seven groups of attributes; and one group of attributes is assumed by Him in addressing each of the seven Churches, so that the openings of the Seven Letters, put together, make up His whole outward and visible character."

Prof. Ramsay's treatment of each letter in detail is full of historic interest. He shows the significance of phrases by explaining the allusions contained in them; and it may safely be said that no one who wishes

to have a clear understanding of the Book of Revelation will be able to do without this volume. The highest praise is due to Prof. Ramsay for the excellence of his work; and, without extravagance of laudation, it may be affirmed that no more valuable contribution has been made to the study of the Book of Revelation.

It is impossible, of course, for every intelligent reader to agree with Prof. Ramsay when he passes away from facts that have come under his own observation or have been obtained from credible authorities. One of his statements, which in itself is simple, is worthy of note. He asserts that the most striking feature of the Letters is their tone of unhesitating and unlimited authority; and he proceeds to show by contrast how authoritative that tone is. Letters such as that of Clement of Rome are examined in order to show the force of the contrast; but it is surely evident that in the Book of Revelation the style of speech must be authoritative, since the speaker is He who is described as "one like unto the Son of Man." Prof. Ramsay might have tried to interpret the mind of the writer who thought himself justified in speaking as the Son of Man, and might have compared him to, or contrasted him with, the authors of the prophetic books of the Old Testament. It might, of course, be urged that St. John at Patmos had a vision and that he heard the words set down in the seven Letters; but Prof. Ramsay has committed himself to the opinion that it seems probable that the Letters, "though placed near the beginning and fitted carefully into that position, were the last part of the work to be conceived." The opinion is nothing more than opinion; and the statement of it is intended to support a theory that it was St. John who wrote the Apocalypse and the Gospel, and that he was passing in these Letters from the style and thought of the Apocalypse to those of the Gospel, and was conscious of the transition during the composition of the earlier work.

The authorship of the Fourth Gospel is one of the vexed questions of historical criticism with which Prof. Ramsay is not called upon to deal in this volume, except in so far as the Letters help to an answer. He is satisfied that St. John wrote the Book of Revelation, and at a later period the Gospel. The former work, in his judgment, belongs to the last quarter of the first century, and he tells us that at the death of Domitian the Apostle was free to return to Asia, and that "he may have brought the Apocalypse with him," though "more probably an opportunity had been found of sending it already." He proceeds to say that

"it reached the churches, and began to be effective among them in the latter part of Domitian's reign; and hence Irenæus says it was written at that time,"

and yet he has just admitted that it might have been brought by its author after the death of Domitian. The circumstances attending the composition of the Apocalypse, as set forth by Prof. Ramsay, are worthy of attention. "In that lonely time," he says,

"the thoughts and habits of his youth came back to him, while his recently acquired Hellenist habits were weakened in the want of

the nourishment supplied by constant intercourse with Hellenes and Hellenists. His Hellenic development ceased for the time. The head of the Hellenic Churches of Asia was transformed into the Hebrew seer.....Nothing but a vision was possible for him; and the vision, full of Hebraic imagery and the traces of late Hebrew literature which all can see, yet also often penetrated with a Hellenist and Hellenic spirit so subtle and delicate that few can appreciate it, was slowly written down, and took form as the Revelation of St. John."

In spite of the arrested development St. John's "growing mind," as Prof. Ramsay states, "was on the point of bursting the last Jewish fetters that still contained it." We have seen that the development was arrested, that the Apostle's recently acquired Hellenist habits were weakened, but the actual facts of the banishment to Patmos which explain these mental changes may be noted. "It was," we are told,

"in its worst forms a terrible fate: like the death penalty, it was preceded by scourging, and it was marked by perpetual fetters, scanty clothing, insufficient food, sleep on the bare ground in a dark prison, and work under the lash of military overseers."

He who reads this description may ask how St. John found occasion to write the Apocalypse, and how he could get it forwarded to the churches in Asia. Prof. Ramsay proceeds with his description of St. John's "growing mind." Through the study of the Apocalypse, he says,

"we are able in a vague and dim way to understand how that long-drawn-out living death in Patmos was the necessary training through which he must pass who should write the Fourth Gospel. In no other way could man rise to that superhuman level on which the Fourth Gospel is pitched, and be able to gaze with steady unwavering eyes on the eternal and the divine and to remain so unconscious of the ephemeral world. And they who strive really to understand the education of Patmos will be able to understand the strangest and most apparently incredible fact about the New Testament, how the John who is set before us in the Synoptic Gospels could ever write the Fourth Gospel."

It may be pointed out that the St. John of the Synoptic Gospels suggests neither Hellenist nor Hellenic, that the banishment to Patmos marks for Prof. Ramsay the ceasing for a time of the Apostle's Hellenic development, while the Fourth Gospel, contrasted with the others, displays certain more or less clearly Greek characteristics. How, then, does the education of Patmos help us to make the transition here suggested? And as St. John was, it may be conjectured, not more than ten years younger than Jesus, he was eighty-six years of age, at least, at the death of Domitian. Again, if Jesus was born a year or two before our date for the beginning of the Christian era, then the Apostle was more than eighty-six when the emperor died. Not for the first time, and not for the last, the objection can be stated that a man beyond the exceptional limit of four-score years is with the greatest difficulty to be thought of as the author of the Fourth Gospel; and it may be added that there will be some for whom the difficulty will be increased when they have learnt the treatment given to a prisoner on the island of Patmos. Prof. Ramsay, however, in words not above the suspicion of conveying a sneer, declares that

"we lesser men, who have not the omniscient confidence of the critical pedant, do not presume to fix the limits beyond which St. John could not go."

Newspaper Press Directory. Diamond Jubilee Issue. (Mitchell & Co.)

ON March 16th, 1895, we reviewed the fiftieth issue of this valuable guide to the newspaper press, and we again offer our hearty congratulations to Mr. Wellsman, for when its publication was started by Mr. Mitchell in 1846 he was associated with him in the work. In 1857 he became sub-editor, and since Mr. Mitchell's death in 1859 he has been sole editor. The first issue in 1846 was 12mo in size, and opened with an article on the newspaper press, its origin and progress. The stamp duty, which commenced on August 1st, 1712, had the effect of reducing the sale of *The Spectator* one half, but did not prevent the gradual increase in the number of publications. In the early days of the press the provincial papers were often in a difficulty on account of shortness of matter, and the editor of *The Leicester Journal*, a paper printed in London and sent to Leicester for publication, had in 1750 recourse to the Bible to help him out. He began with Genesis and continued the extracts in every succeeding number, and got as far as the tenth chapter of Exodus. The first country paper to have a leading article was *The Cambridge Journal*. This was introduced by Mr. Flower during the French Revolution, and in 1801, when *The Leeds Mercury* became the property of Edward Baines, he at once published leading articles; but it was some time before the practice was generally followed.

'The History of the Railway Press' forms an interesting chapter. Such literature was originated by George Walker, resident director of the Greenwich Railway, who, in 1835, started *The Railway Magazine*. The number of papers in 1846 was 550. Of these 213 were Liberal, 195 Conservative, and 142 neutral and class papers. The number of London dailies was twelve. These included three devoted to commerce. Among the weekly papers were two with curious titles, *The Surplice* (High Church) and *Mephistopheles*, which advocated "satirical gibes, as the stimulants to moral and political regeneration." *The Pictorial Times* was apparently the first paper to hold out to its subscribers the inducement of a species of lottery, in which gifts were offered varying from one thousand pounds to fifty. Among many interesting statistics it is stated that 112,000 papers were forwarded daily by post.

The services rendered by the 'Directory' to newspaper proprietors had been so great that on March 21st, 1851, on the occasion of Mr. Mitchell's birthday, a presentation of a service of plate was made to him. The increase in the number of papers was still slow. The 'Directory' gives the total number issued in 1851 at 563, an addition of thirteen only since 1846. Mr. Mitchell, in the introduction, advocated the improvement of the social position of all connected with the public journals:—

"English editors, unlike those of their class in France, hold, at best, but a dubious position in society; in that country their political power is acknowledged. Their literary talents are

highly appreciated.....and as Louis Philippe during his reign, so now the President of the Republic is gratified by their company at his table."

In connexion with this he recalled the fact that "the severest reproach ever made to Lord Brougham by his peers was that he wrote for a newspaper."

In 1854 the 'Directory' was enlarged to its present shape; but the number of pages still increases, as a considerable space has to be devoted to the colonial press. The early struggles of this we referred to in our former article. In this "Diamond Jubilee" issue it is stated that

"in this country hardly anything is known of the hard-won struggle for freedom which preceded the emancipation of the press in almost every British colony.....The censorship was one of the royal prerogatives which colonial governors parted with most reluctantly, and not until the privilege of freedom had been almost torn from their grasp."

The first newspaper published in Australia was *The Sydney Gazette*, on March 5th, 1803. Now there are nearly a thousand, and their annual circulation through the Post Office reaches the enormous total of 130,000,000. This gives a proportion of twenty-six newspapers per head of the population. "One of the giants of the Australian press" is *The Sydney Herald*, founded on April 18th, 1831, with the motto: "Sworn to no master, of no sect am I." The paper is "immensely wealthy and prosperous," and "is regarded with affectionate veneration as one of the institutions of Australia"; its present editor is Mr. Thomas Heney. As regards the South African press, we are told that,

"considering the limited population, and therefore the limited circulation of the journals, the principal newspapers can compare advantageously with any newspapers in the world."

Interesting portraits of colonial editors are given.

Dr. Fraser contributes an article on 'The Legal Year, in its Relation to the Press.' Sir Alfred Harmsworth, who writes on 'The Daily Newspaper of To-day,' is

"profoundly convinced that it is no mere optimism to state that the future of the daily newspaper grows brighter every year. As a record of the world's history it is well on the road to perfection, while its educative influence is greater to-day than it has ever been in the past.....Independence and disinterestedness on the part of the press have taken the place of servility to political parties, and of subservency to fleeting phases of popular opinion."

As regards the multiple system, he does not regard it as one that will largely increase, and thus

"there need be no fear that local opinion—a very valuable asset in the making up of the national mind—will be suppressed by those giant newspaper trusts so much talked about by weaklings of the press and others whose incapacity has caused them to be hurt by the newcomers."

There is also an article by Sir Edward Russell 'On the Judgment of the Press,' in which he maintains that "the press should comment as well as chronicle. Its censures should be as much valued as its news."

Mr. Wellsman's statistics show that the press has more than quadrupled since the first issue of his 'Directory.' There are now 2,461 newspapers in the United

Kingdom; of these 231 appear daily. It is difficult for the present generation to conceive how heavy were the past burdens on the press. Relief first came in 1853, when the advertisement tax was repealed; this was followed by the repeal of the stamp duty in 1855, and of the paper duty in 1861. Comparatively small as the press was in 1850, the three taxes yielded 1,440,252*l.* All papers had to be impressed with the compulsory stamp, whether sent by post or not, with a few exceptions, such as *The Athenæum*, *Punch*, and *The Builder*, which were considered as class papers, and not supposed to contain news. These were permitted to have two issues—stamped and unstamped. The Society for the Repeal of the Stamp Duty, wishing to show its hardship, did their best to bring about a prosecution of these papers. Paragraphs containing news were marked and sent to the authorities, with the result that John Francis was frequently ordered to attend at Somerset House, on behalf of *The Athenæum*, to receive a warning. The good effect of the repeal of the stamp duty was soon shown, for though the number of papers in 1854 was only 623, in 1856 they had increased to 789, while the daily papers numbered 35 instead of only 19.

In 1861 the number of papers was 1,102, as a result of the repeal of the paper duty; they in the following year amounted to 1,206, the dailies having increased from 61 to 72.

NEW NOVELS.

Cut Laurels. By M. Hamilton. (Heinemann.)

THIS is a remarkably sound and workmanlike piece of fiction, though the main idea has been used before. In the beginning we are introduced to a wife and her seventeen-year-old daughter in Belfast, in a chapter headed:—

"The woman who has her husband with her (i.e., at her back) can turn the moon with her finger. The woman without her husband is like a bird with one wing."

The wife of this story has not her husband with her. She has not had him with her for eighteen years, since the year of her girlhood, in which they were married; and in the opinion of the public he had died long since. Now comes a telegram from the War Office, after the fall of Khartoum, saying that he is alive. For eighteen years this man has been a prisoner of the Khalifa, while the daughter he has never seen has grown almost to womanhood, and the wife he left a girl has, while fighting a plucky fight with the world, developed several grey hairs. Wife and daughter go to Cairo to meet the rescued prisoner. Eighteen years of a sort of animal's existence as the captive of an Eastern barbarian must needs leave their permanent mark upon a man. This man, like various other prisoners, had been forced by circumstances into taking a native wife. He has two half-breed sons. The censorious world says he never wished to escape, and served the Khalifa willingly. Now he meets his very loving and faithful English wife, and returns with her and his two half-caste boys to Belfast. The working out of the story it would be unfair to relate here.

It is excellently managed, and indicates both thoughtful care and real insight on the author's part. This is a novel that should be read.

Eve and the Law. By Alice and Claude Askew. (Chapman & Hall.)

A SERPENT coiled about the trunk of a toy apple-tree faces one upon the cover of this volume. Eve is its heroine; the law is that of marriage, as affecting English girls who marry foreigners without first ascertaining, or allowing their relatives to ascertain, that the marriage is in order. The law has obvious disadvantages, for it enables a French scoundrel to make a legally dishonest woman of an English fool. On the other hand, this same law is pretty generally known and understood, and the girl who chooses to deceive indulgent relatives, run away from home, and forsake her native land at the bidding of a foreigner of whom she knows next to nothing, must be aware that, apart from the legal question, she is giving somewhat reckless hostages to fortune. If at the same time, as in the case of the heroine of this melodramatic tale, she deceives a good and honest English lover, first by pretending that she goes to Paris merely to study music, and, secondly, by marrying him when her false French lover has forsaken her; then, and more certainly if she is the kind of girl here portrayed, it is not easy to accord to her the sort of sympathy her creators seem to expect. The French lover, Felix Deschamps (presently, in accordance with the stage tradition, a count), is not so much a character as a startlingly labelled peg, upon which various stereotyped attributes of masculine villainy are hung. The same criticism comes painfully near to fitting every other figure in the book. But the incidents succeed one another swiftly, and doubtless there are readers who will like the broad effects of the narrative.

Little Wife Hester. By L. T. Meade. (John Long.)

THE heroine, far from belonging to the doormat order of wife traditionally associated with such a title, is a lady endowed with considerable force of character, and at least an equal degree of wrong-headedness. Having married, much against his will, the high-souled but rather invertebrate young doctor entrusted with the rôle of hero, she energetically proceeds to introduce still further complications, domestic and professional, into an existence already rendered sufficiently complex by such trifles as a *ci-devant* sweetheart, a father in hiding on a false charge of murder, and a hypnotic gift exploited for evil objects by a villain of a partner. All, however, comes right, or approximately so, in the end: the hunted father dies, like Oedipus, in peace, the murderer is brought to justice, and even Hester appears on the way to develop into something approaching a reasonable being. The story is far from probable, but has the quality of unexpectedness.

The Tempestuous Petticoat. By Robert Barr. (Methuen & Co.)

MR. BARR is a capable literary craftsman, who in his time has played many parts, and

is likely to play many more. A few of these have been important parts, from the fiction-writing point of view. Others, again, while wordy enough and to spare, have been scarcely speaking parts at all, but mechanical performances. 'The Tempestuous Petticoat' does not show its author at his best. Indeed, it is an unashamed and rather shoddy piece of book manufacture. A well-born Englishman reaches his last penny in Nagasaki, and boldly boards an American millionaire's yacht in search of employment. The American, who, naturally, chews unlighted cigars all day, engages the rather fatuous Englishman on the spot to act as his secretary. The millionaire has a beautiful, spoiled darling of a daughter, with the temper of an incarnate fiend and the manners of an inferior fishwife. This pleasing creature is bent upon entertaining royalty. The new secretary is engaged to gratify this whim, and he arranges a farcical audience with the Emperor of Corea. Much extravagant absurdity, some dull love-making and mechanically arranged adventure follow. Here and there in the opening pages we had hopes of better things, but they proved vain. In short, the author is not playing a speaking part at all, but one of mere stereotyped gesticulation.

The Fate of Felix. By Mrs. Coulson Kernahan. (John Long.)

MRS. COULSON KERNAHAN'S story is woven round two popular themes—one long favoured of novelists, the other more recently imported into fiction—bigamy, namely, and hypnotism. As might perhaps be anticipated from this choice of subjects, she appears to aim rather at startling than convincing her readers. That a delicate girl habitually subjected to experiments in clairvoyance may in consequence drift into lunacy is doubtless well within the range of possibility; but we find it difficult to imagine that the poor creature could, while in this condition, be concealed for over a year in a corner of her own dwelling, the world meanwhile believing her dead. Almost equally improbable is the episode of her marriage, solemnized under most unlikely conditions, and ultimately dissolved by an expedient which, while not original, is artistically prepared. Yet the characters, though their behaviour is unusual, have at least a superficial vitality, and the story is well put together and not lacking in charm.

Before the Crisis. By F. B. Mott. (Lane.)

HERE we are concerned with affairs in Missouri and Kansas in the days which immediately preceded the abolition of slavery. The author writes with a very strong bias. Indeed, the tale is robbed of most of the power or virtue it might have possessed by the evident belief of the writer that no good thing can come out of the South, and no bad thing from the North. The story is full of incident, and so may interest a certain number of people. But it is not for the fastidious, for its writing is amateurish, and its sentiment is almost hysterical. It has all the sentimentality of 'Uncle Tom's Cabin,' with very little of the dramatic strength of that great tract. Here is a specimen of the author's style:—

"'Lor' bless Marse, 'tain't Toffy's eyes; ther's hands on her nose a pullin' of her over.'

"'What!' Oliver cried, for a moment thinking that after all he might be in a trap. 'Hands on the boat?'

"'Heav'nly hands, Marse, de pore slave's guidin' angels, they takes me many times through de black ob de night. Mighty God He send 'em to Toffy, cos He hears de big prayer in de pore little nigger's heart, cos He knows great heap ob faith down in there.'

At this time of day such stuff can serve no useful purpose, and certainly it is not entertaining, any more than are the almost gleeful pictures of Southern cruelty in this book.

From the Clutch of the Sea. By J. E. Muddock. (John Long.)

THOSE who like their fiction strongly flavoured with melodrama will find this story very much to their taste. It begins with a shipwreck in which (exactly) 243 people are drowned; nine only—six sailors and three passengers (two men and a girl)—are brought to shore alive. The sailors at once pass out of the story. The passengers remain, one to commit suicide, the other to be "bowie-knifed, buried like a dog, and forgotten," but here remembered for our delectation; the girl, after a violent brain fever, dies—apparently of consumption. For the rest the story turns principally on cases of incest, fratricide, and dipsomania; there is a good deal of maudlin love-making; but a promising case of bigamy is frustrated by the timely appearance of the first wife, who is promptly removed by the administration—accidentally, as it afterwards appears—of a shovelful of arsenic. There can be no doubt about the strength of the sensations; higher praise we are unable to give.

RECENT VERSE.

In editing Miss Dickinson's *Poems* (Methuen), Mr. T. W. Higginson claims for them "a quality more suggestive of the poetry of William Blake than of anything to be elsewhere found." This faith is justified to a point, but one might add that the influence of Browning is very marked, as witness the poem entitled 'The Lonely House.' Where else does this echo come from?

Day rattles, too,
Stealth's slow;
The sun has got as far
As the third sycamore,
Screams chanticleer,
'Who's there?'
And echoes, trains away,
Sneer—"Where?"
While the old couple, just astride,
Fancy the sunrise left the door ajar!

Mr. Higginson very justly describes these verses as "poetry of the portfolio"; they were, he tells us, produced absolutely without thought of publication, and the author was only induced to publish a few in her lifetime. The result is, as the editor remarks, that though the verses gain sometimes "through the habit of freedom and the unconventional utterance of daring thoughts," they lose "whatever advantage lies in the discipline of public criticism and the enforced conformity to accepted ways."

Miss Dickinson was born in 1830, and died in 1886, and this book has found considerable favour in America since her death. It is not likely to secure a great vogue in this country, but certainly those who are genuinely interested in poetry will like to possess this specimen of the genuine thing. Miss Dickinson was absolutely indifferent to form and rule.

She used rhyme when it came handy, and she ruthlessly abandoned it when it did not. She fell back on assonance, and often very indifferent assonance. Blake had far more form than she; yet is not this like Blake?

Apparently with no surprise
To any happy flower,
The frost beheads it at its play
In accidental power.
The bland assassin passes on,
The sun proceeds unmoved
To measure off another day
For an approving God.

Indeed, one feels at times disposed to echo Miss Dickinson's verses:—

Much madness is divinely sense
To a discerning eye;
Much sense the starkest madness.

Does divine sense, then, lie in such madness as this?—

I asked no other thing,
No other was denied,
I offered Being for it;
The mighty merchant smiled.
Brazil? He twirled a button,
Without a glance my way:
"But, madam, is there nothing else
That we can show to-day?"

Yet while one is being brought up by these inexplicable eccentricities one comes upon such a lyrical gem as

New feet within my garden go,
New fingers stir the sod;
A troubadour upon the elm
Betrays the solitude.
New children play upon the green,
New weary sleep below;
And still the pensive spring returns,
And still the punctual snow!

Miss Dickinson rushed at her meanings blindly and recklessly. Very often she reached them, and expressed them often in her uncouth mannerisms, and sometimes with sweetness and dignity. But, as often as not, her wild career merely issues in vagueness, in helplessness, in a mist in which she gropes hopelessly after a lost and intangible significance. How simple and how real she can be is seen in such verses as 'The First Lesson'; how bizarre and how much divorced from equable emotion is visible in a poem which, nevertheless, clings to the reluctant memory:

I died for beauty, but was scarce
Adjusted in the tomb,
When one who died for truth was lain
In an adjoining room.
He questioned softly why I failed?
"For beauty," I replied.
"And I for truth,—the two are one;
We brethren are," he said.
And so, as kinsmen met a night,
We talked between the rooms,
Until the moss had reached our lips,
And covered up our names.

Musa Verticordia. By Francis Coutts. (Lane).—Mr. Coutts has succeeded in interesting the present reviewer more than any recent writer of verse on whose work he has chanced. His questionings represent the difficulties of the modern mind seeking after happiness, insecurely poised between vague yet passionate longing for belief and ironical indifference. In occasional verse—for instance, the piece recording Hawker's Morwenstow—he excels, writing with taste and insight. And generally though he has by no means perfected his means of expression, his vocabulary shows real distinction. Some of his verbal ventures seem to us unfortunate, but we would far sooner have such boldness with a distinct voice than cold and flawless echoes of the best models among the greater Victorians. The haunting sense of certain moments and pleasures is well conveyed by Mr. Coutts. He is indubitably sincere: he has suffered as well as written. In short measures he pleases us best, but he has altogether a very high average of notable lines, and we think he should be secure of a place in future English anthologies. The 'Spanish Folk-Rhymes' strengthen his position as an epigrammatist of unusual merit.

Egyptian and other Verses. By George Cookson. (Macmillan).—Mr. Cookson would

have been well advised to publish his Egyptian verses by themselves. These have a note of their own, are unpretentious, and satisfy the ear, except that the last foot of the blank verse frequently halts with most unpleasant effect, e.g.:—

Thou canst not reach it with thy cry—nay, though.....
Mr. Cookson is most successful in what the hymn-books call "common measure." 'An Egyptian Pastoral' and 'The Land where All Things always seem the Same' have the artless charm appropriate to that measure, and do indeed convey something of the vivid magic of the unchanging East. We give the former in full:—

Deep in the glass of the canal,
Which no winds move or mar,
With drooping fans and pillars tall
The palm-trees imaged are.
Close to the water's waveless edge
Brown goats and asses stand,
Cropping the scanty herbs that fledge
The banks on either hand.
Outstretched beneath a tamarisk shade
Two Bedouin boys recline;
One plays a pipe that shepherds played
When Pan was still divine.

The other sings a plaintive song,
Broken with quavers soft,
While hornets sound in golden throng
A bourdon note aloft.

Ah! would Theocritus were here
To catch the pastoral scene,
The boys, the pipe, the flock, how dear
To him they all had been!

'The Kite above the City' is rather too objective. Of the sonnets, 'The Bedouin's Greeting' and 'In Ramadan' seem to us the most effective.

The other verses are the poetaster's ordinary stock-in-trade. The great majority are sonnets, more than half of which are in a lax form. Now and then, as in the sestet of the sonnet on Carlyle, an original idea is met with; but, broadly speaking, we find this section of the volume, which is, unfortunately, far the larger, uninspired. Here also the most successful piece, 'Memories,' is in "common measure." The punctuation is often at fault.

Miss Mary Scott shows in *A Robin's Song* (Constable) a pretty feeling for nature, and a tuneful ear. But she deviates rarely into what is real poetry. There are many writers who are poetic without being poets; and how many are there also who can write like this!—

O lovely scene when the forgiving Sun
Kisses the tearful Earth to smiles again,
And she at his warm touch forgets her pain
And all her grievances, now past and done.

On the other hand, Miss Scott rises occasionally considerably above this average level. There is an idea in the following lines, and it is rendered suitably:—

Lovely is good news told;
But good news guessed
Hath yet more zest—
Then, flower, do not unfold,
Happy is love expressed;
But love untold
Is purest gold—
Lock fast the treasure-chest.

The best work in the volume is the sequence of poems in 'A Love Tale,' many of which are characterized by real feeling, and expressed with dignity and emotion. It is clear that Miss Scott's talent lies not in pastorals, but in more thoughtful verse. Here she has a distinct note, of which this is representative:—

If the blind could suddenly see,
And the deaf man hear;
If the watching mother could be
Rid of her fear;
If the cripple who never moved
Could spring up and run;
If those who never were loved
Could feel love's sun—
What happiness might there be!
Then sorrows should rise and flee
Away through the warm, glad air,
For the earth, the earth is fair!

The Book of the Rose. By Charles G. D. Roberts. (Brimley Johnson).—The title-poem is a curious medley of disconnected

lyrics, prefaced by a duologue in blank verse. The rose as a symbol in poetry has lately been appropriated by the Celtic school, of which Mr. W. B. Yeats is the head; but here it seems to possess no occult significance, and the actual title is that of a classic of rose culture recently reissued. The concluding lyric, in which this rather wearisome figure is at length laid aside, is certainly the most successful. We quote one out of the four stanzas:—

O little wild feet, too softly white
To roam the world's tempestuous night,
The years like aleet on my windows beat—
Come in and be cherished, O little white feet.
My heart is a house, deep-walled and warm,
To cover you from the night of storm.

Here the triteness of the idea need not blind us to the freshness and grace with which it is expressed. Elsewhere, in such pieces as 'The First Ploughing' and 'Coal,' Mr. Roberts says what he has to say simply and not unmusically. In his more ambitious flights he sacrifices these qualities without any compensating gains.

OUR LIBRARY TABLE.

MESSRS. LONGMAN publish *Modern Constitutions in Outline*, by Mr. Leonard Alston, a small volume which is no doubt slight in its construction, but which, given the limited intentions of the author, is, for a slight book, excellent. The author declares the party system in France to be a failure; but since the Monarchy of July, which worked parliamentary institutions on a small electorate, the party system has hardly been tried in France. Under the Empire the real opposition was Republican; and under the Republic the only real opposition has been either nominally or actually opposed to the constitution. The party system cannot be said to be applied in countries where one party supports the constitution, and the other party supports some pretender or outside influence. Even the Socialists in France are working in Parliament as members of the Republican majority. The author shows, perhaps, a slightly unscientific amount of spirit when he declares that the decisions of the judges in recent trade-union disputes should "be counted unconstitutional." There can be no doubt that the decisions of the judges in cases of workmen's conspiracy and responsibility of funds of unions have reversed the intention of Parliament as declared by the leaders of both parties in the State, and have altered what was supposed to be the law. There can also be no doubt that in the case of the law of truck the judges have for many years prevented the intention of Parliament being carried out. But in the former case the language of the law was far from clear, and some of the best authorities on judicial language have always expected the interpretation which in recent years has been given. In the other case, that of truck, the inherent difficulty of the subject is so great that it would have been almost impossible for Parliament to declare its intention in such a way as to avoid the risk of that intention being upset, even if Parliament ever really faced the question and can be said to have known what its intentions were. Parliament intended all wage to be paid in current coin, but had not foreseen the necessity of making certain exceptions, the need for which is now pretty generally admitted.

MR. T. D. SULLIVAN, who has many friends in all parties, publishes through Messrs. Sealy, Bryers & Walker and Messrs. Gill & Son, of Dublin, *Recollections of Troubled Times in Irish Politics*. Like his even better-known brother, Mr. T. D. Sullivan was a popular member of the House of Commons, and he was also Lord Mayor of Dublin. The early part of his book is simple and pleasant.

The middle part contains a great deal of information on the affairs of the Fenians and extreme Irish agitators, which should be compared with the account lately given in Mr. Michael Davitt's book. The last pages of the work before us are less pleasant, but they are not at all in the line of *The Athenæum*. Mr. Sullivan was mixed up by his relationships in the feuds of the Nationalists, and has espoused the fierce feelings of one side. From a Nationalist point of view we imagine that it will be said that he is not fair to Mr. John Redmond. From the historical point of view there can be no doubt that the whole of his argument against Mr. Redmond's treatment of the last Home Rule Bill is vitiated by the obvious desire to make Mr. Redmond responsible for the loss of that measure. But, then, the measure never had a chance, at all events in the House of Lords. Mr. Redmond is even charged in these pages with having harmed Gladstone's measure in that assembly.

Jeremy Taylor: a Sketch of his Life and Times. By George Worley. (Longmans.)—A biography of Jeremy Taylor appearing so soon after Mr. Gosse's recent 'Life' must in some measure suffer by the circumstance. Mr. Worley, however, urges truly that Mr. Gosse was specially occupied with the literary aspect of Taylor, and that his book, being mainly concerned with Taylor the divine, has still a certain ground left to it. That is true, so far as regards the discussion of the bishop's writings and character; where, indeed, Mr. Worley is more absorbed in the ecclesiastical side of his subject. But as regards the biography proper, he remains at a plain disadvantage, having nothing to add to Mr. Gosse, while Mr. Gosse considerably supplements him. We are almost disposed to think, in fact, that the advent of Mr. Gosse's 'Life' has caused Mr. Worley in parts to dwell slightly on the biographical element as being a task of supererogation. In one case at least he seems disposed to rely overmuch on the Jones MSS., the untrustworthiness of which has been shown by Mr. Gosse. As the book progresses, biography more and more takes the wall. Of the events connected with his Welsh exile there is scarcely any account; and finally, the Irish bishopric is passed over in a breath—a breath from which one would imagine it was mainly a mild and quiet episcopacy. Mr. Gosse's account throws a very different light on it and on those circumstances which, as Mr. Worley says, were gradually wearing Taylor out, but of which he gives no real hint. The book, in truth, becomes chiefly a disquisition on Taylor and Taylor's writings, principally from the theological standpoint, with some connecting thread of biography, rather capriciously arranged.

It is certainly well that Mr. Worley keeps mostly to the religious aspects of Taylor. Without being incompetent, he betrays signs that he is incompletely equipped for the purely literary discussion. He says that in Shakespeare and Milton we have a combination of Scriptural and pagan allusions which could scarcely have been brought together at any former period without exciting the sense of incongruity. The intent is to show the influence of the Renaissance. But Dante alone is sufficient to overthrow the assertion—Dante, in whom such encounters are perhaps more striking and startling than in any other poet. Mr. Worley seems of opinion that Taylor, like Coleridge, exhibited the harmony of the metaphysical intellect with the poetic imagination, and that his scholastic régime at Oxford and Cambridge furnished a useful backbone and corrective to his imaginative temperament. But in fact it only produced tracts of aridity in his work—the two elements never amalgamate—and the severe logical discipline hopelessly failed to

make him a logician. He was a weak controversialist to the last; and scholasticism begot a dry parade of logical forms divorced from the logical mind and cogency which alone could have justified them.

Among the strongest impressions the book leaves on us with regard to Taylor the divine is his strong Catholic strain. Not insignificantly did both Donne and Taylor at one time come under Roman Catholic influences; and both the great preachers remained to the end what we should now call strong Ritualists or High Churchmen. One begins to see that the Puritan Rebellion was much more than a mere political movement; that it was also caused by religious panic no less than the revolt against James II. George Herbert, Crashaw, Donne, Taylor, Laud, were all tokens of a movement towards the Catholic spirit, more significant to us than any doctrinal points they may or may not have held; nor is it without meaning that Tractarianism revived these men, as its spiritual ancestors. Nowadays protest takes a violent shape, and is regulated by the police-court. But when the movement was led by the chief bishop of the English Church, when behind him was the king, behind the king a Papist queen from the land of the St. Bartholomew—suggestive of Philip and Mary with the sexes reversed—it is small wonder if people feared that the Church rooted by the boy Edward, plucked up by Philip and Mary, rooted again by Elizabeth, might be plucked up again by Charles and Henrietta. Mary was no far-off memory, Guido Faux was of yesterday; and the Puritan protest took the stern form of armed resistance, as it had already done across the Border. After the death of Laud the political aspect of the protest drew so much to the front that it has absorbed all attention; but we doubt whether such was the case at the time, and among the zealots who were the heart of the rebellion. For it poor Taylor was not to blame; he was as little provocative as Keble in the last century, and when ironic Fate set him to dragoon the Irish Presbyterians, he died of the duty. But upon that Mr. Worley (as we have said) is silent in this theological study, rather than biography, of Taylor. It is written with moderation, with no pretensions to style, and has a certain modest place and merit. But Mr. Gosse, we fancy, has somewhat disconcerted it.

For some time past it has been known that an unofficial group of inhabitants of Dundee, brought together under the name of the Dundee Social Union, had set on foot serious inquiry into problems such as those which were faced in London by Mr. Charles Booth, and in York by Mr. Rowntree. Part I. of the *Report of Investigation into Social Conditions in Dundee* is now published by Messrs. John Leng & Co. of that town, and deals with the 'Medical Inspection of School Children.' The well-known name of Miss Mona Wilson appears on the title-page as superintending the inquiry, and the general report which stands first is signed by Miss Walker and Miss Wilson. In our reviews of the various volumes of Mr. Charles Booth and of that by Mr. Rowntree we found difficulty in making extracts from such investigations or analyzing their results. Those who are interested will read the original, and the general public will not take note of either the inquiry itself or reports based upon it. The present part, which appears to be as well executed as the names attached to it would lead us to anticipate, has some special interest on account of its bearing on the question of feeding school children. The authors of the report state what is being done in this direction by charitable effort in Dundee, and call for "a more systematic remedy." The figures of the tables of the medical examination at Dundee

show that a large number of children receive insufficient nourishment.

LORD HALIBURTON publishes through Mr. Stanford, under the title *Army Organization: The Arnold Forster Scheme*, his attack upon the latest War Office proposals. Its general nature can be gathered from the writer's recent letters in *The Times*.

AFTER first reading Mr. Methuen's *England's Ruin*, discussed in *Sixteen Letters to the Right Honourable Joseph Chamberlain, M.P.* (Methuen & Co.), we came to the conclusion that it was not sufficiently in our line for notice. But on looking at it once again we feel bound to state that we recognize in this pamphlet the merits—not, of course, of opinion, but of form—which caused the extraordinary success of the author's attack on the South African war. Mr. Methuen undoubtedly possesses the power of clearness of statement, and, in this degree, the gift of style.

The Faith of Church and Nation. By the Right Rev. A. F. Winnington-Ingram. (Wells Gardner & Co.)—The Bishop of London is not, like his predecessor, a man of original power, or even of highly intellectual habit. To some readers these sermons will mainly be a reminder of the old lines:—

Of all sad words of tongue or pen,
The saddest are these, "It might have been."

Yet these discourses have their value. Transparently sincere, plain and unadorned in language, brief, and to the point, they will meet the needs and resolve the difficulties of many hearers and readers outside the class—daily more limited in proportion to the masses, either rich or poor—of intellectuals. We have seldom seen a better popular statement of the grounds for the orthodox doctrine of the Virgin Birth, or a better defence of the Resurrection for popular audiences than that given by the bishop. He shows himself fully alive to the currents of criticism and the practical difficulties which would be felt by the majority of his hearers. The sermons are never dull, and ought to produce good results.

Far and Near. By John Burroughs. (Constable.)—

"In the preface to 'Riverby' I told my readers that that was probably my last outdoor book. But my life has gone on, my love of nature has continued, my habit of observation has been kept up, and the combined result is another collection of papers dealing with the old, inexhaustible open-air themes. There may even be another volume."

The foregoing passage is quoted here not because it makes particularly cheerful reading, but because it is a specimen of the author's humdrum, undistinguished style, and indicates the general scope of his work. Almost the whole of the volume has appeared before in one form or another. The author was one of forty guests of Mr. E. H. Harriman, of New York, on a trip to Alaska. A chapter not hitherto published is given to Jamaica. The rest consists of jottings produced by Mr. Burroughs's "habit of observation." The author's friends will doubtless enjoy the fruits of his study, and some others may also, for it is kindly, wholesome stuff. 'Wild Life round my Cabin' is perhaps the most pleasing section of the book.

THE Government of Travancore has published an *Almanac and Directory for the Year 1905*, which in its way furnishes strong evidence of the remarkable progress effected in that principality of Southern India under its purely Hindu dynasty. The reader is proudly reminded that Travancore is the one Indian State that never submitted to the Mohammedan domination, and a list is given of thirty-five rulers back to the year 1335. In addition to copious details about the administration, laws, trade, and agriculture of

Travancore, a full report is given of the inauguration ceremony of the Popular Legislative Assembly instituted by the present Maharajah towards the end of last year. This is the second assembly of this kind created in India, the other being in Mysore, where it has existed for twenty-four years. The administration of Travancore is being carefully re-organized and brought up to date by the new Dewan, Mr. V. Madhava Rao, C.I.E., who was Senior Member of Council in Mysore before he accepted the office of Chief Minister in Travancore twelve months ago. There are some distinctive features about Travancore that are worth noting. In size a trifle smaller than Wales, it has nearly three millions of people, and while the mass of the people are Hindus, the Christian element is far more numerous than the Mohammedan. In fact, there are far more Christians in Travancore and its closely allied neighbour Cochin than in any other part of India. Perhaps this explains why education in Travancore is further advanced than in British India and other native states. The proportion of literates in Travancore is 124 in 1,000, whereas in Madras it is only 63, and in such a progressive state as Baroda it is no more than 88. There is much of interest to be learnt from the four hundred and fifty odd pages of this official almanac.

ERNEST BRAMAH, the author of 'The Wallet of Kai Lung,' has repeated the success of that book by a similar study, *The Mirror of Kong Ho* (Chapman & Hall). A Chinaman writes to his father, with the flowery metaphor and paraphrase associated with Oriental self-depreciation, an account of his adventures in England among motor-cars and London lodging-houses, men of sport and business, and various nymphs of the Western world. The result is very diverting, and the author has made full use of the contrasts between Chinese customs and our own which are likely to cause misunderstanding. Many of the explanations suggested are delightful. Our only comment is that the flowery style becomes wearisome if much of it is read straight off. The author makes Kong Ho speak in the first person; otherwise he might have introduced more effective relief in the shape of ordinary speech. But the ingenuity and felicity of the record are notable.

WE have before us Carlyle's *French Revolution*, 3 vols., in "Bohn's Historical Library" (Bell), introduced and annotated by Dr. J. H. Rose. Elsewhere to-day we refer to his admirable work on this period of history, and we need only add that his present duties have been performed in a model fashion. The results of recent research are added by way of comment at the bottom of the page, with excellent brevity and self-restraint. The illustrations provided, as Dr. Rose points out, really illustrate the text, and the introduction forms an interesting discussion of Carlyle's aims and merits as historian. In fact, this is an excellent edition which ought to be in great demand.

Two important new editions are due to Messrs. Longman. Sir G. O. Trevelyan has revised with scrupulous care his book on *The American Revolution*, the three volumes of which, in a cheaper form, are likely to attain to classic rank. The book has been applauded on both sides of the Atlantic, and we need not repeat our own praise. A new edition is also out of *England in the Age of Wycliffe*, the book which justified to the general world the opinion long entertained of the ability of Mr. G. M. Trevelyan. The success of father and son in the same field ought to attract Mr. Galton's attention, while something may in each case be due to the Alma Mater who fostered Macaulay and his distinguished successors.

NOTHING can be more encouraging to the cause of learning than the publication of a

masterly book like Prof. Villari's *History of Florence* at half-a-crown. This third impression, which Mr. Fisher Unwin sends us, contains several excellent illustrations too. The reprint reflects great credit on all concerned.

Literary Blunders, by H. B. Wheatley, reappears in the "popular edition" of "The Book-Lover's Library" (Stock). It is an entertaining volume in a series which well deserves its name, and gives the modern reader, not too well-informed a person usually, a pleasant means of adding to his lore.

WE are very glad to see that a second edition has already been required of Mr. Bullen's *Creatures of the Sea* (Religious Tract Society). The book is an admirable piece of descriptive writing, as we said before, and the price is most moderate, good print and striking illustrations by Mr. Carreras being among its recommendations.

MESSRS. VICKERS'S *Newspaper Gazetteer* for 1905 maintains its reputation for accuracy, having been carefully revised and brought up to date. The figures denoting the population are in most cases given in accordance with the census of 1901. There is a Colonial, Indian, and Foreign section. The editor has evidently had long experience of the press.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Dods (M.), *The Bible, its Origin and Nature*, cr. 8vo, 5/ net.
 Drawbridge (C. L.), *The Training of the Twig*, 3/ net.
 Harris (W.), *Thoughts concerning Omnipotence*, 3/6 net.
 McCabe (J.), *The Religion of Woman*, cr. 8vo, 2/6 net.
 Pullan (L.), *The Church of the Fathers*, cr. 8vo, 5/ net.
 Reynolds (B.), *Church Work*, cr. 8vo, 5/ net.
 Sanday (W.), *Outlines of the Life of Christ*, 8vo, 5/ net.

Law.

Seoane (C. A.), *Syllabus of Davis's International Law*, 16mo, 3/6 net.

Fine Art and Archaeology.

Destree (O. G.), *The Renaissance of Sculpture in Belgium*, imp. 8vo, boards, 3/6 net.
 Dress and Decoration, folio, boards, 7/6 net.
 Florence and some Tuscan Cities, painted by Col. R. C. Goff, described by C. Goff, 8vo, 20/ net.
 Hayden (A.), *Chats on Old Furniture*, ex. cr. 8vo, 5/ net.
 Isle of Wight, by C. J. Cornish, imp. 8vo, boards, 3/6 net.
 Sharp (J.), *Fair Women in Painting and Poetry*, 3/6 net.
 Tebbis (L. A.), *The New Lace Embroidery*, 4to, 2/6 net.
 Through India with a Camera, oblong 4to, 10/6 net.

Poetry and the Drama.

Chaucer (Geoffrey) and others, Works, a Reproduction in Facsimile, with an Introduction by W. W. Skeat, folio, 105/ net.
 Songs of the Valiant Volvoide, and other Strange Folk-lore, collected by H. Vacaresco, 8vo, 10/6 net.

Bibliography.

Clarke (A. L.), *Manual of Practical Indexing*, cr. 8vo, 5/ net.
 Grimaldi (A. B.), *A Catalogue of Zodiacs and Planispheres, Ancient and Modern*, cr. 8vo, limp, 2/ net.
 Nevinson (H. W.), *Books and Personalities*, cr. 8vo, 5/ net.

History and Biography.

Bentham (Jeremy), his Life and Work, by C. M. Atkinson, 8vo, 5/ net.
 Canning (Life of), by H. W. V. Temperley, 8vo, 7/6 net.
 Constantine the Great, by J. B. Firth, cr. 8vo, 5/ net.
 Downey (E.), *Twenty Years Ago*, 8vo, 6/ net.
 Graham of Claverhouse (John), Viscount of Dundee, by C. S. Terry, 8vo, 12/6 net.
 Hawker (R. S.), *Life and Letters of*, by C. E. Byles, 21/ net.
 McKechnie (W. S.), *Magna Carta*, 8vo, 14/ net.
 Matilda, Countess of Tuscany, by Mrs. M. R. Huddy, 12/ net.
 Sergeant (P. W.), *The Courtships of Catherine the Great*, 8vo, 10/6 net.
 Venice (The Story of), by T. Okey, illustrated by N. Erichsen, 12mo, 4/8 net.

Geography and Travel.

Fairbanks (H. W.), *The Western Wonderland*, cr. 8vo, 5/ net.
 Oakley (E. S.), *Holy Himalaya*, 8vo, 5/ net.

Sports and Pastimes.

Motoring Annual and Motorist's Year-Book, 1905, 5/ net.

Folk-lore.

Oldham (C. F.), *The Sun and the Serpent*, 8vo, 10/6 net.

Philology.

Anecdota Oxoniensia: Part 12, Cain Adamnain, edited by K. Meyer, 4to, sewed, 5/ net.
 Gautier (T.), *Voyage en Espagne*, edited by G. Goodridge, cr. 8vo, 2/6 net.
 Gospel of St. John, in West Saxon, edited by J. W. Bright, 18mo, boards, 2/6 net.
 Hartog (W. G.), *Anecdotes et Récits*, cr. 8vo, 2/6 net.

Science.

Bennett (Sir W.), *Recurrent Effusion into the Knee-Joint after Injury*, 8vo, 3/6 net.
 Black (F. A.), *Terrestrial Magnetism and its Causes*, 6/ net.
 Booth (W. H.), *Steam Pipes: their Design and Construction*, 8vo, 5/ net.

Chamberlain (T. C.) and Salisbury (R. D.), *Geology Processes and their Results*, 8vo, 21/ net.
 Galvayne (S.), *The XXth Century Book on the Horse*, 4to, 31/6 net.
 Perkin (F. M.), *Practical Methods of Electro-Chemistry*, 8vo, 6/ net.
 Vallack (A. S.), *The Principles and Practice of Asepsis*, 12mo, leather, 2/6 net.
 Vries (H. de), *Species and Varieties, their Origin, &c.*, 8vo, 21/ net.

General Literature.

Bacon (R.), *Opera Hactenus Inedita: Fasc. 1, Metaphysica*, edited by R. Steele, 8vo, sewed, 4/8 net.
 Boothby (G.), *A Crime of the Under-Sea*, cr. 8vo, 5/ net.
 Bramah (E.), *The Mirror of Kong Ho*, cr. 8vo, 6/ net.
 Burgin (G. B.), *The Marble City*, cr. 8vo, 6/ net.
 Canfield (H. S.), *Fergy the Guide, and his Moral and Instructive Lies about Beasts, Birds, and Fishes*, 6/ net.
 Carr (Mrs. C.), *John Fletcher's Madonna*, cr. 8vo, 6/ net.
 Chambers (R. W.), *In Search of the Unknown*, cr. 8vo, 6/ net.
 Dixon (T.), *Jun., The Chameleon*, cr. 8vo, 6/ net.
 Hanshaw (T. W.), *The Great Ruby*, cr. 8vo, 3/6 net.
 Jones (C. M.), *Caprice*, cr. 8vo, 6/ net.
 Juliana, edited by W. Strunk, 18mo, boards, 2/6 net.
 Keays (H. A. M.), *It was a Boy*, cr. 8vo, 3/6 net.
 Lee (A.), *A Gentleman's Wife*, cr. 8vo, 6/ net.
 Marshall (A.), *The House of Merrilees*, cr. 8vo, 6/ net.
 Methley (A.), *The Identity of Jane*, cr. 8vo, 6/ net.
 Mitchell (Sir A.), *About Dreaming, Laughing, and Blushing*, 8vo, 5/ net.
 Nisbet (H.), *A Colonial King*, cr. 8vo, 6/ net.
 Norris (H. L.), *Rice Papers*, cr. 8vo, 6/ net.
 Rabelais, selected by C. H. Page, 8vo, 7/6 net.
 Ridge (W. P.), *Mrs. Galer's Business*, cr. 8vo, 6/ net.
 Rowland (H. C.), *To Windward*, cr. 8vo, 6/ net.
 St. Aubyn (A.), *A Coronation Necklace*, cr. 8vo, 6/ net.
 Silberrad (U. L.), *The Wedding of the Lady of Lovell, and other Matches of Tobiah's Making*, cr. 8vo, 6/ net.
 Stevenson (F. L.), *A Gendarme of the King*, cr. 8vo, 6/ net.
 Swift (B.), *Gossip*, cr. 8vo, 6/ net.
 Tytler (S.), *His Reverence the Rector*, cr. 8vo, 6/ net.
 Whelpley (J. D.), *The Problem of the Immigrant*, 10/6 net.
 Wilde (O.), *De Profundis*, cr. 8vo, 5/ net.
 Williamson (Mrs. C. N.), *The Castle of the Shadows*, 6/ net.

FOREIGN.

Theology.

Kerler (H.), *Die Patronate der Heiligen*, 6m. 50.

Fine Art and Archaeology.

Grasset (E.), *Méthode Théorique de Composition Ornementale*, 50fr.
 Intérieurs d'Architecture Moderne, 30fr.
 Zangemeister (C.), *Inscriptions Germanice Superioris*, 60m.

Musica.

Schweitzer (A.), *J. S. Bach, le Musicien-Poète*, 10fr.

History and Biography.

Barine (A.), *Louis XIV. et la Grande Mademoiselle, 1652-93*, 3fr. 50.
 Fleury (Comte), *Les Dames de l'Histoire*, 3fr. 50.
 Houssaye (H.), *1815, Part 3*, 7fr. 50.
 Picard (E.), *Bonaparte et Moreau*, 7fr. 50.

Philology.

Brunot (F.), *Histoire de la Langue Française des Origines à 1900*, Vol. 1, 15fr.
 Sommer (F.), *Griechische Lautstudien*, 5m.

General Literature.

Adam (P.), *Le Serpent Noir*, 3fr. 50.
 Duruskam (J.), *Mœurs de Magistrats*, 3fr. 50.
 Lavedan (H.), *Baignoire 9*, 3fr. 50.
 Maisonneuve (H.), *Epreuve*, 3fr. 50.
 Vaucaire (M.), *Maison de Pouppées*, 3fr. 50.

SIR WEMYSS REID.

THE death of Sir Wemyss Reid, which occurred on Sunday last, removes an accomplished figure in literature and journalism. He was working till the end, and in the course of his long and active career attained by his unusually varied experience a position which few, if any, of his contemporaries can boast. Born at Newcastle in 1842, the elder brother of Mr. Stuart Reid, who has followed much the same career with success, he began writing for the press when he was fifteen, and had considerable experience of Northern journalism on *The Newcastle Journal*, *The Preston Guardian*, which he edited, and *The Leeds Mercury*, of which he was first London correspondent, and later editor from 1870 to 1887. At Leeds he raised his paper to a leading position among the Yorkshire press, establishing a friendship with W. E. Forster and the first Lord Houghton, both of whose lives he wrote with ability and discernment, the first in 1888, the second in 1891. On giving up *The Leeds Mercury* he became general manager to Messrs. Cassell & Co., and his energy and talents as a man of business did much to promote the success of that firm, which he served till the end. Other biographies of his deal with Charlotte Brontë (1877), Lord Playfair (1899), and William Black (1902), his particular friend. He executed a popular 'Life of Gladstone' (1899); and a story of his, 'Mauleverer's

Millions' (1885), had, and deserved, a considerable success among those who like sensational fiction. He also produced 'Cabinet Portraits' and 'Politicians of To-day.'

In 1890 he founded *The Speaker* as a weekly journal of Liberal thought and literature, and continued to control its fortunes till 1899, writing a good deal himself, and developing in its columns some other distinguished talents which have now made established reputations. He was knighted in 1894 "for services to letters and politics." With the political side of his energy we are not concerned here, but it may be noted that latterly he had published a general survey of each month in *The Nineteenth Century*, which was widely appreciated by readers of all sorts and opinions. He had the essential qualities of lightness and humour. He was a leading member of the Reform Club, being, indeed, a most clubbable man, and free from the conceit which places the eminent at a disadvantage.

Hard workers often have no time or talent for geniality, but it was otherwise with him. In the midst of all his business he retained his freshness of outlook and readiness to help others. His books were full of good stories, and so was his conversation. He will be deeply regretted by many friends, and those who only knew him casually cannot fail to have received a pleasant impression of him.

COMPULSORY GREEK AND SCHOOL-MASTERS.

THE statistics which you give under this heading would be more cogent if one could suppose that assistant masters as a class include more experts in education than any other body of equal numbers that could be collected from university graduates—a claim which no one who has any acquaintance with those excellent and hardworking gentlemen would, I imagine, make on their behalf. I will venture to say that nine-tenths of them have adopted the profession not from any special interest in or capacity for the instruction of their juniors by ten or a dozen years, but simply as the readiest method of obtaining some return for the capital sunk in the achievement of a degree. To count their votes, therefore, in approval or otherwise of the Syndicate's proposals, seems as otiose as it would be to poll, say, the engine-drivers of the country as a guide to the decision of some problem in thermodynamics.

I note that while the proportion of approvals to disapprovals in the so-called "Conference" schools, and the nine great schools, is about as 5 to 2, in the schools not connected with the Head Masters' Conference it is as high as 5 to 3. I do not know which schools attract the higher stamp of assistant master, but I conjecture it is not the latter.

A. J. B.

WHAT IS AN "8vo"?

At the Westminster County Court, on Thursday, February 23rd, Mr. H. S. Newland, of the Public Library, Haresden, was sued by Messrs. W. Wesley & Son, of Essex Street, Strand, booksellers and publishers, for the sum of 6s. for goods supplied. The facts of the case were as follows. Mr. Newland advertised in *The Publishers' Circular* for Johnson's 'British Poisonous Plants,' and among others received a report from the plaintiffs offering an "8vo" edition for 6s. The defendant ordered the book as reported, and on receipt found it not an "8vo" as universally accepted among book-buyers and booksellers, but a "crown 8vo," measuring 7½ in. by 5 in. The book was refused as being wrongly described, and in the end a summons was issued. On the case being heard before the Registrar, the plaintiff swore the book was the size described in

the trade as "8vo"; and although the defendant produced the printed opinion of the Editor of *The Publishers' Circular*, and also specimens from booksellers and publishers, to the contrary, the Registrar refused to accept the evidence, and gave judgment for the plaintiff.

Mr. Newland, in forwarding the above report, states that in ordering the book he expected to get an "8vo" edition of the book as described. This not being so, he returned it, and ordered from another bookseller, who had reported a "crown 8vo" at half the price. The book being exactly the same as the one supplied by Messrs. Wesley, and described as "8vo."

THE NEWSVENDORS' BENEVOLENT INSTITUTION.

SIR HENRY BURDETT, who presided at the annual meeting last Tuesday, called attention to the fact that the recipients of pensions were elected without recourse to the voting system, and each of the members who conformed to the rules became eligible in a stated time. During the last twenty-five years they had only on one occasion been compelled to involve candidates in the trouble and expense incidental to election by ballot. The report shows that the invested funds now amount to 25,000l., but there has been a falling-off in contributions, largely due to the prevailing depression in trade. The annuitants now number thirty-three, the men receiving 25l. and the women 20l. per annum each. The income from investments is about 800l.; the expenditure on pensions exceeds 700l., and in addition 237l. was distributed in temporary assistance. It is pleasing to find that every needy and deserving news vendor who has appealed for aid has been assisted. When Charles Dickens was president in 1865 he described the Institution as being "plain and practical." These terms clearly apply to the present satisfactory and economical management of this deserving Institution.

MARCEL SCHWOB.

WE sincerely regret to have to announce the death of M. Marcel Schwob, a man of many accomplishments, a scholar of great gifts, and an author who achieved distinction at an age at which the intellect has rarely reached maturity. Schwob was only thirty-nine years of age; and if his literary output is small in bulk, it is none the less exceptionally high in quality. He has been described as perhaps the most learned man of his generation. The learned man is often very dull outside his own special line of study, but Schwob was brilliant, whether as a *conteur*, as a critic, as a dramatist, and in more than one other direction of literary activity. The age of Villon, on the slang of which he wrote more than once, and the age of Shakespeare were alike familiar to him, whilst his 'Mœurs des Diurnales' proved his knowledge of certain phases of modern journalism to be equally profound, and his powers, it may be added, as a caustic critic.

Schwob was the son of an able Republican journalist, the founder of the *Phare de la Loire*, and was educated at the *École des Chartes*. His literary career covers a period of rather more than ten years, and some of his best work was done for the *Écho de Paris*, in the pages of which appeared 'Vies Imaginaires,' 'Monelles,' and 'Le Roi au Masque d'Or.' He was, like Anatole France, to whom he inscribed the last book, one of the most perfect stylists of modern times, although none of his works attained the popularity many of his contemporaries could boast. He had, indeed, a morbid horror of "popularity," and it was for this reason that he ceased some time ago to write for the daily papers—"la peur de la renommée

retentissante le hantant." His methods were in striking contrast to those of the ordinary advertising novelist. He had few intimate friends, whom he received once a week at his house far from the noise and strife of Paris life.

His knowledge of English was unusually profound, and his translation of 'Hamlet,' produced by Madame Sarah Bernhardt, will probably rank as the most successful accomplishment in French of an uncommonly difficult task. His translation of 'Macbeth' is believed to have been finished at the time of his death; and his 'Croisade des Enfants' was produced quite recently, on which he wrote a letter to us last December. A writer in *L'Aurore*, in attempting to pass a verdict on the literary work of M. Schwob, says:—

"La grâce aimable, une émotion légère, un sens discret du pittoresque et surtout une aptitude à trouver des matières très diverses, le ton approprié: telles furent les qualités principales de Marcel Schwob."

His untimely and unexpected death is a serious loss to French literature.

THE SPRING PUBLISHING SEASON.

MESSRS. METHUEN

announce reproductions of the Second and Third Folios of Shakespeare,—Royal and Historic Gloves and Ancient Shoes, by W. B. Redfern, a limited edition,—Social Caricatures of the Eighteenth Century, by George Paston,—Ivories, by A. Maskell,—Miniatures, by Dudley Heath,—The Life of Charles Lamb, by E. V. Lucas; and the Letters of the same, supervised by the same editor, 2 vols.,—Great Zimbabwe, by R. N. Hall,—William Bodham Donne and his Friends, edited by Mrs. Barham Johnson,—Home Life in France, by M. E. Betham Edwards,—Mr. Asquith, by J. P. Alderson,—In a Syrian Saddle, by A. G. Freer,—Archæology and False Antiquities, by R. Munro,—Shrines of British Saints, by J. C. Wall,—The Earl of Elgin, by G. M. Wrong,—The Poems of Keats, edited by E. de Selincourt,—The Norfolk Broads, by W. A. Dutt,—A Book of South Wales, by S. Baring-Gould,—Sicily, by D. Sladen,—Southey's English Seamen, Vol. II.,—The Far Eastern War, by D. Fraser,—A History of Egypt, by W. M. F. Petrie, Vol. III.,—Jeremy Bentham, by C. M. Atkinson,—De Profundis, by Oscar Wilde,—Poems by Emily Dickinson, First Series,—in the "Illustrated Pocket Library," The Old English Squire; The Adventures of a Post Captain; Gamonia; and An Academy for Grown Horsemen,—The Hebrew Prophet, by the Rev. L. W. Batten,—Life's Questionings, by W. R. Paterson, a limited edition,—Anecdotes of British Soldiers, edited by J. H. Settle,—Metal Work (Reposée), by A. C. Horth,—additions to the "Arden Shakespeare," the "Little Guides," and the "Half-Crown Library,"—Raphael, by A. R. Dryhurst,—Hopper, by H. P. K. Skipton,—Millet, by Miss N. Peacock,—Illuminated MSS., by J. W. Bradley,—An English Church History for Children, by Mary E. Shipley, Part I.,—"Books on Business": The Business of Advertising, by C. G. Moran; Trade Unions, by G. Drage; Civil Engineering, by T. C. Fidler; The Coal Industry, by E. Aves; and The Brewing Industry, by J. L. Baker,—The Vault of Heaven, by R. A. Gregory,—What do We Know concerning Electricity? by A. Zimmern,—and new editions of The Acts of the Apostles, by the Rev. R. B. Rackham; Oman's History of the Art of War, Vol. II.; Hobhouse's The Theory of Knowledge; Burnet's Ethics of Aristotle; Baring-Gould's Tragedy of the Cæsars; Hosie's Manchuria; Firth's Cromwell's Army; Lord Durham's Report on Canada; Capt. Lee's History of the Police in England; George's Battles of English History; Naples, by A. H. Norway; Dickinson's The Greek View of Life; A History of English Political Economy, by L. L. Price; and other volumes. Educational Books: A Junior Magnetism and Electricity, by W. T. Clough,—Elementary Experimental Chemistry, by A. E. Dunstan,—Junior French Prose, by R. R. N. Baron,—St. Luke's Gospel, edited by W. Williamson,—Easy French Rhymes, by H. Blouet,—and Easy Stories from English History, by E. M. Wilmot-Buxton. In the "Universal Library": Marcus Aurelius; Gibbon's Decline and Fall, edited by Prof. Bury; Milton's Prose and Poetry; the Works of Ben Jonson; Fielding, Sir Thomas Browne, and Sir Thomas More; The English Works of Bacon; the Poems of Keats, Shelley, Chatterton, &c., and other classics. In Fiction: The Golden Bowl, by Henry James,—The Castle of the Shadows, by Mrs. C. N. Williamson,—Brendle, by M. Pickthall,—The Dryad, by J. H. McCarthy,—a volume

of stories by B. M. Croker.—Barham of Beltana, by W. E. Norris.—Mrs. Galer's Business, by W. P. Ridge.—The Taming of the Brute, by F. F. Robertson.—The Valley of the Shadow, by W. Le Queux.—The Virgin and the Scales, by C. Cotterell.—Madame Butterfly, by J. L. Long.—and continuation of the "Shilling Novels," "The Novelist," and the Novels of Dumas.

MR. H. R. ALLENSON

announces: Tauler's Life and Sermons, translated by Miss Winkworth, a new edition.—The Religion of a Gentleman, by C. F. Dole.—The Quest of the Infinite, by B. A. Millard.—Professor Huxley and Religion (the Gresham Lectures, 1904), by W. H. Thompson.—A Daily Message from Many Minds: Thoughts from Fénelon, Jeremy Taylor, Wordsworth, Phillips Brooks, &c.,—Jesus Saith: Studies in some "New Sayings" of Christ, by J. Warschauer.—The Cure of Care, by W. J. Humberstone.—Bright and Brief Talks to Men: Twenty-one Addresses, by F. W. Atkin,—and Immortality, by A. W. Momerie, a new edition. In the "Heart and Life Series": The Loneliness of Christ, by F. W. Robertson; An Easter Sermon, and The Purpose and Use of Comfort, by Phillips Brooks; and a Selection from Faber's Hymns,—and additions to the "Sixpenny Series."

Literary Gossip.

MR. FISHER UNWIN has arranged to publish a volume by Mr. Alexander Macdonald, entitled 'In Search of El Dorado: a Wanderer's Experiences.' In the course of various mineralogical expeditions the author has had much adventure in out-of-the-way corners of the globe. This book deals with his experience in the Klondyke region, in various districts of Australia, in New Guinea, and in New Zealand.

MESSRS. HUTCHINSON & Co. announce for publication this month a book entitled 'The Real New York,' which is said to give an accurate and intimate description of that city in all its aspects. The author is Mr. Rupert Hughes, and there are over a hundred coloured and other illustrations, mostly of a humorous nature, by Mr. H. Mayer.

THE two volumes containing the 'Life and Letters and Literary Remains of J. H. Shorthouse' will be issued by Messrs. Macmillan & Co. about Easter. The memoir has been written by his widow, and includes a variety of correspondence with Matthew Arnold, Ainger, and others. The second volume contains a selection from a number of essays written by Mr. Shorthouse, when a comparatively young man, for an essay society in Birmingham. These early essays are followed by his contributions to various magazines, three short unpublished stories, chiefly of his earlier period, and a few poems.

THE same firm have in the press two volumes of 'Lectures and Essays' by Ainger. The lectures include some given at the Royal Institution upon the great writers of English literature, and others read before private societies. Many of the essays are reprinted from *Macmillan's Magazine*, to which Ainger was a contributor from the first number in December, 1859. The volumes are edited by Canon Beeching.

MR. HENRY FROWDE is about to publish 'Memorials of a Warwickshire Family,' by the Rev. Bridgeman Boughton-Leigh, with a prefatory note by Sir Hugh Gilzean-Reid.

SIR CHARLES ELIOT, who is now known to be the "Odysseus" who wrote 'Turkey in Europe,' has produced in 'The East Africa Protectorate,' which Mr. Edward Arnold will publish on Wednesday next, an account

of the country of which he recently resigned the Commissionership. The book includes a number of photographs and two maps.

MR. NUTT will publish immediately 'Fergy the Guide, and his Moral and Instructive Lies about Beasts, Birds, and Fishes'; and, in the course of the spring, 'James Macpherson, an Episode in Literary History,' by Mr. J. S. Smart. This work constitutes the first thorough examination of the entire Ossian question in the light of modern research.

JENNETT HUMPHREYS writes:—

"In connexion with the disappearance of the First Folio from Bodley's shelves, it is good to recall some of his own words written as instructions to his librarian. They are: 'I can see no Good Reason to alter my Opinion for excluding such Books as Almanacks, Plays, and an infinite Number that are daily Printed of very unworthy Matters.....Haply some Plays may be worthy the Keeping, but hardly one in forty.' Bodley wrote this from 'London, June 15' (all the date he vouchsafes), and he had been dead ten years when the Oxford book-binder, Wildgoose, had this particular sample of 'very unworthy Matters daily Printed' sent to him to be put into brown leather for subsequent chaining, instead of getting exclusion. 'Haply,' then, these Folio sheets from Stationers' Hall were seen by the Librarian of 1623 to be of the forty 'worthy the Keeping,' and he kept. This, although a successor, reverting to Bodley's own 'Opinion,' could not think 'Plays' need occupy space, and so let this volume go."

WE notice the death of Mr. Guy Boothby, who came from Australia as a young man, and had already achieved a great vogue for his sensational fiction. 'Dr. Nikola' was the favourite of the public, but a host of other stories were also widely sold. It was very seldom that any of these could be credited with literary interest. Mr. Boothby did not attempt, or, at any rate, did not give the impression of, characterization in his heroes and heroines. He was said to dictate his later stories through a phonograph, and they had an air of being machine-made. His earlier studies of Australian life represented better work.

ST. ANDREWS UNIVERSITY proposes to bestow the degree of D.D. upon Prof. Franz C. Overbeck, of the University of Basle, and of LL.D. upon Prof. S. Alexander, Dr. George A. Gibson, Prof. Josef Kral, of the University of Prague, and Prof. C. S. Loch.

WE are glad to notice that the Senate of Aberdeen University is to confer the degree of LL.D. on Mr. Thomas Hardy and on Mr. J. T. Merz, whose comprehensive work on 'European Thought' was the subject of two articles in our columns last year.

MANY improvements have been introduced in the issue for 1905 of 'The Statesman's Year-Book,' which will be ready this month. The section on Turkey has been largely rewritten, that on the Chinese army has undergone thorough revision, while the Chinese dependencies, especially Tibet, are given separately and more fully than formerly. Much alteration has been necessary regarding French West African possessions. Germany, Australia, Roumania, and the Philippine Islands are among other subjects that have received special attention. Mr. F. T. Jane has thoroughly revised the Navy sections of the annual, and has added two interesting tables, one showing the

losses sustained by Russia and Japan in the present war, the other the penetrative power of the missiles used.

DR. R. P. SCOTT, for many years the energetic secretary of the Incorporated Association of Head Masters, is to be presented with a testimonial in recognition of his services to secondary education. A purse of 100*l.* and a silver salver suitably inscribed will be presented to him at the College of Preceptors on March 18th.

SOME of the prices paid for books at the sale of the Knapp collection in Boston a fortnight ago will interest readers in this country. The largest price hitherto recorded was paid for a first edition of FitzGerald's 'Omar Khayyam,' 1859, with some manuscript corrections, possibly by FitzGerald himself; this realized 317 dollars, as against the English record of 63*l.* Another high price was secured for one of the finest known copies of Hawthorne's 'Fanshawe,' first edition, this bringing 621 dols. An uncut copy of the earliest issue of George Eliot's 'Agatha,' 1869, sold for 34 dols. A tall and choice copy of the Kilmarnock Burns, in rich binding by Pratt, went for 625 dols. A number of the publications of the Grolier Club came up for sale, and varied from 12 dols. to 37 dols., the latter price being paid for 'Washington Portraits,' 1904.

MR. J. W. MACKAIL is going to deliver a lecture on Homer next Wednesday evening in the Kensington Town Hall. The proceeds will be devoted to helping the labour movement in London.

PROF. BARRETT WENDELL, after completing his English lectures in the Sorbonne, will also lecture, says *The Book-Buyer* of New York, in the Universities of Bordeaux, Caen, Dijon, Grenoble, and elsewhere in France.

A COPY of that exceedingly interesting and scarce Lamb item, *The Philanthropist*, 1813, figured in one of the recent sales at Messrs. Anderson's rooms in New York, although we have not yet heard of the price it realized. It will be remembered that Lamb's one and only connexion with *The Philanthropist*—'The Confessions of a Drunkard'—was freely and exhaustively dealt with in *The Athenæum* of August 12th, 1902, by Mr. T. Hutchinson. So far, apparently, no copy of the third volume, in which the famous essay in its original form first appeared, has yet come into the English salerooms.

A NEW monthly magazine, presenting some interesting features, began its career at Bombay last month. It is specially devoted to the interests of the flourishing Parsi community in that city, and is called *The Parsi*. The first number contains sketches of the late Mr. J. N. Tata and other leading Parsis. The most striking contribution, however, is one from Mr. Sandow, warning the Parsis concerning their physical deterioration.

MR. FRANK PACY, librarian of the public libraries of St. George, Hanover Square, has been appointed by the Westminster City Council to be chief librarian of the whole of the public libraries in that city. Mr. Pacy is an Hon. Fellow of the Library Association, and was for some time hon. secretary of that body.

THERE are at present 39,719 matriculated students at the German universities, of whom 3,097 are foreigners. Of these 974 are Russian, 295 American, 155 English, 96 Bulgarian, 78 Roumanian, 67 French, 32 Italian, 26 Turkish, and 26 Spanish. The university most frequented by foreigners is Berlin, where there are 1,154, and medicine is the favourite study. The proportion of foreign students at the technical colleges is so high—2,346 out of a total of 12,614—that the regulations for their admission have been made much more stringent. At the new technical college at Dantzig foreign students, even if they have attained the requisite standard, will only be admitted by the special permission of the Prussian Minister, each case being considered on its own merits. At the Electrotechnical College at Darmstadt there are, according to the recently issued lists, 246 foreign students as compared with 149 Germans.

THE London Topographical Society are holding a conversation at Drapers' Hall on Thursday, March 16th, at which the President of the Society, Lord Rosebery, will be present.

WE congratulate our enterprising and interesting contemporary *Les Annales Politiques et Littéraires* on having reached since the beginning of the year its hundred thousand subscribers. Such an event must be unique in the history of French literary weekly journals. The management has decided to celebrate the occasion by a fête on the evening of April 2nd. As it is not possible for all its "cousins" and "cousines" to assist at this function, it has been decided to take a ballot of those who wish to be present, and 500 invitations will be issued.

RECENT Parliamentary Papers include Minute of the Committee of Council on Education in Scotland providing for the Establishment of Committees for the Training of Teachers (1½d.), and Minute providing for the Distribution of the General Aid Grant (½d.); Royal University of Ireland Accounts (1d.); and Appendix to the Seventieth Report of the Commissioners of National Education in Ireland (6d.).

SCIENCE

N Rays. A Collection of Papers contributed to the Academy of Sciences by R. Blondlot. Translated by J. Garcin. (Longmans & Co.)

M. GARCIN, who seems from his title-page to be a French electrical engineer, has missed his opportunity. Had he collected into one volume the communications to the Académie des Sciences not only of M. Blondlot, but also of Macé de Lepinay, M. Bichat, M. Gutton, M. Edouard Meyer, Dr. Charpentier, M. Jean Becquerel, and all the other scholars who have been experimenting with the N rays during the last two years; had he added thereto some account of the accusations of hallucination and unconscious deceit brought against M. Blondlot and the whole of the Nancy School by his adversaries, and the facts in defence adduced by his friends, he might have produced a book convenient to those versed in the subject and interesting to the general public. Instead of this, he

has preferred to give us a bare translation into English of the papers which M. Blondlot republished through the well-known Parisian firm of Gauthier Villars in June, 1904. That the translation is good, and faithfully reproduces as near as may be the very words of M. Blondlot, together with his preface, his few illustrations, and his specimen phosphorescent screen, may be admitted. But it can only appeal to the very few who are at once learned in such matters and unable to read M. Blondlot's clear and clean-cut French for themselves. And even for them it is misleading. In the 'Avertissement' to the Gauthier Villars collection we read: "Le présent volume est formé de l'ensemble des Mémoires concernant les rayons N, communiqués à l'Académie des Sciences par M. R. Blondlot," which is translated by M. Garcin: "The present volume contains the memoirs on the subject of N rays communicated to the Academy of Sciences by Prof. R. Blondlot." But the case is altered since the original 'Avertissement' was written. Between May and December of last year M. Blondlot made four communications to the Académie, giving details of further experiments demonstrating the existence of his N rays, and answering certain points raised by his critics. Of these further communications M. Garcin, apparently, takes no heed.

Under the heading 'Research Notes,' readers of *The Athenæum* have been from time to time informed of the progress of M. Blondlot's discoveries, and of the doubts that have been cast upon them in certain quarters. There is, therefore, no need to go through the contents of the present volume in detail. But it may be said, by way of summary, that M. Blondlot, while attempting to find out the reason of the apparent non-polarization of the Röntgen or X rays, became aware that the Crookes tube generally used for their production emitted other rays differing from them in several particulars. Pushing his experiments further, he found that these new rays, which he called "N" after the town of Nancy, at whose university he is a professor, were emitted by Nernst lamps, by incandescent gas-burners, by strips of platinum heated to a red heat, and by tempered steel, Prince Rupert's drops, and all other substances in a state of strain or compression; while his colleagues, pupils, and followers—though the reader will find no hint of this in the present volume—think that the same may be said of the nerves and muscles of the human body, of growing vegetables, and certain chemical reactions. These N rays are said to penetrate unchecked through all substances but pure water, plates of lead, platinum, or rock-salt of considerable thickness, and, perhaps, unpolished mica. Their wave-length, which M. Blondlot claims to have measured, is shorter than the shortest ultra-violet rays yet known, and they would probably for ever have escaped detection were it not for their property of increasing the light of a phosphorescent screen feebly excited beforehand by exposure to the sun or some other source of light. Yet M. Blondlot seems very early to have become aware of the danger of trusting to a single mode of proof. As early

as February in last year he announced to the Académie that if a feeble source of light possessing high actinic power—such as, for instance, the electric spark produced by the secondary terminals of a small induction coil—is exposed to a source of N rays, its light becomes thereby increased, and that this increase can be registered by photography. In the present volume two photographs of such a spark taken by its own light are shown, the spark being reinforced by N rays proceeding in the one case from a Nernst lamp, and in the other from two large steel files, while each has by the side of it a duplicate photograph of the unassisted spark. In each case the reinforced photograph is much blacker and more distinct than its fellow, and the "objective" proof of the N rays' existence would therefore seem unassailable. When this experiment was first announced, most people, including the present writer, thought that the N rays had gained their citizenship in the scientific world, and would henceforth take their recognized place among scientifically observed phenomena.

Here, however, we reckoned without the reaction which in these latter days seems to set in sooner or later against each new discovery. Prof. Lummer, of Berlin, was the first to sound the note of scepticism in a communication stating that he had been unable to reproduce the experiments of M. Blondlot with phosphorescent screens, and that therefore the presumably "subjective" effects observed by the last-named could be dismissed as brought about by that liability to "suggestion" which enables hyper-sensitive people to see or hear anything they are expecting. Then his colleague, Prof. Rubens, whether moved thereto or not by the German Emperor's alleged order to him to produce the N rays for Imperial inspection within twenty-four hours, took advantage of the Cambridge meeting of the British Association to re-echo his colleague's suggestion, and to call for a poll of the audience, when one member of the section he was addressing declared that he had succeeded in obtaining ocular evidence of the increase of light reported by M. Blondlot, and fifteen others that they had not. Later, Mr. R. W. Wood, Professor of Experimental Physics of Baltimore, wrote to a London paper that he had visited M. Blondlot's laboratory at Nancy, and, after witnessing some experiments and a short conversation in German, left with a feeling of depression and the conviction that all the proofs of the existence of the N rays were purely imaginary. And in the meantime an attack was preparing from a quarter from which M. Blondlot can least have expected it. M. Piéron, one of the new editors of the excellent *Revue Scientifique*, seems always to have had doubts as to the genuineness of the new phenomena, and sent letters last autumn to most of the leading men of science in France asking for their opinions and experiences. The published replies showed a much greater diversity of opinion upon the subject in France itself than any foreigner would have expected. Outside M. Blondlot's immediate entourage at Nancy, but one physicist of the first rank could be found to say, without qualification, that he had repeated M. Blondlot's experiments point by point, and had found the result

in every way satisfactory. Others averred their belief in the existence of the N rays, but on evidence that would here be rejected as hearsay. One or two provincial professors of physics roundly declared their disbelief, while the great majority of the fifty-five correspondents who took part in our contemporary's "inquest" evidently shrank from warranting the existence of phenomena which they felt to be but ill-established.

Thus stands the case at present, and it cannot be said to be in any way satisfactory. That international and even professional jealousies have played no inconsiderable part in the attack on M. Blondlot's discoveries can hardly be doubted. The Berlin professors have openly avowed that they would not have taken the attitude they have done had not the Académie des Sciences awarded a prize of 50,000 francs to M. Blondlot for, among other things, his researches on the N rays, and at a recent Congress they took the unusual course of leaving the room in a body when the subject was brought up. The spiritualists, too, have attempted to make capital out of the affair, and by their assertion that they had long been aware of the existence of the N rays—why they should be so anxious to prove that yet another set of phenomena is material remains a mystery—seem to have provoked M. Piéron's action. M. Blondlot's reputation, both as a physicist of the first rank and as an experimenter of great skill, is above attack, and even his most bitter adversaries do not venture to attribute to him the suspicion of bad faith; while men of science so distinguished as M. Berthelot, M. Mascart, and M. Henri Poincaré—to take three names at random—evidently cannot bring themselves to doubt the existence of anything vouched for by him. If one were to disregard all theoretical rules of evidence, and decide, as Parliamentary Committees are sometimes said to do, by the number and eminence of the witnesses called on both sides, one could hardly fail to admit that the truth and exactness of M. Blondlot's conclusions are amply endorsed.

Beyond this, however, there remains the nature of the processes by which these conclusions were arrived at. No one who has followed the controversy can have failed to perceive that photometry, as one of the witnesses has said, is not yet an exact science, and that eyes specially trained for the purpose, and possibly possessing peculiar characteristics, are required to detect the increase of light on the phosphorescent screen. If, too, it be true, as has been asserted, that this light is itself subject to variation from slight changes of temperature and other causes which are with difficulty eliminated, it would seem to follow that this instrument must be abandoned as a crucial test of the objectivity of the N rays, although it may still be useful as a means of research. But the photography of the electric spark when exposed to the supposed rays stands on a different footing, and here it seems that the soundness of M. Blondlot's reasoning is, in effect, unimpeached. Mr. Wood's allegation that the assistant employed to move the sparking apparatus out of the range of the N rays may have unconsciously been slower in so doing when the rays were there than when they were not, is disposed

of by M. Blondlot's subsequent declaration that, even when the photographic plate is exposed for a shorter time with the N rays than without, the image is darker. As for the German professors, they have, after their manner, given no details of their experiments, but have contented themselves with declaring that they detected no difference in the tone of plates taken with and without the influence of the supposed rays. But this is a question of fact which bodies like the French Académie des Sciences or our own Royal Society seem admirably fitted to decide. Before a commission appointed by either—or, what would be better, by the two bodies jointly—M. Blondlot might without loss of dignity appear, and repeat his experiments with such mechanical safeguards as would reduce the personal equation to a minimum. By so doing he would not only silence his adversaries, but would also put an end to a situation which is not too creditable to science.

SIR STAMFORD RAFFLES AND THE FOUNDING OF THE ZOOLOGICAL SOCIETY.

I.

IN the prospectus of the Zoological Society dated June, 1904, it is stated, and for the first time, that "this Society was founded in 1826 by Sir Stamford Raffles, Mr. J. Sabine, Mr. N. A. Vigors, and other eminent naturalists." That is in the main the historical truth, but the Society was long in recognizing and recording it, for in all its previous notices since 1829 the palm of merit in its foundation was assigned to Sir Humphry Davy, who, as a matter of fact, had little or nothing to do with it. In 1829, however, the list of members was headed by a prefatory notice that "this Society was instituted in 1826 under the auspices of Sir T. Stamford Raffles, Sir Humphry Davy, Bart., and other eminent individuals." After that year the names of Raffles and Davy were transposed, and the major credit in founding the Zoological Society was added to the other achievements of the inventor of the safety lamp. It is due to the untiring efforts and patient zeal of the Rev. R. Blanchard Raffles in collecting contemporary evidence and in bringing forward the conclusive documents that the right of his distinguished kinsman to be called, as he was in 1826, "the Founder of the Zoological Society" has been established in a manner that places the claim beyond the possibility of refutation. My friend—whose death, after a long illness, while this article was passing through the press, I have to deplore—placed the results of his painstaking research in my hands, and the following narrative is based on the papers with which he supplied me.

It was one of the distinctive characteristics of Sir Stamford Raffles that in the midst of his arduous labours of administration, and of his pressing political anxieties as a statesman, he never lost sight of the interests of science. It seemed to afford him not less gratification to send a new plant or a rare animal to England than to beat the Dutch in a diplomatic tussle, or to fix the Union Jack on a coin of vantage along the world's highway. He had conceived the idea of a Zoological Society long before there was any talk of such a project in the Linnean Society. Lady Raffles tells us in her memoir of her husband that in 1817 "he meditated the establishment of a society on the principle of the Jardin des Plantes at Paris." He broached the subject in that year to Sir Joseph Banks, who expressed his warm approval of the proposal, and after his return to

the East he sent that gentleman a collection in duplicate of the quadrupeds and birds of Sumatra. On leaving that island on his return to England in February, 1824, he took with him a still more complete natural history collection, but on the very night the ship—the *Fame*—sailed from Bencoolen a fire broke out on board, and the ship with all she contained was destroyed. In describing his loss, the money value of which he estimated at 30,000*l.*, Sir Stamford specifically referred to

"all my collections in natural history.....There was scarce an unknown animal—bird, beast, or fish—or an interesting plant which we had not on board; a living tapir, a new species of tiger, splendid pheasants, &c., domesticated for the voyage; we were, in short, in this respect a perfect Noah's Ark."

The passengers and crew escaped, and on his return to Bencoolen, where he had to wait three months for a fresh ship, Sir Stamford threw himself with all his accustomed energy into the task of making a second collection. Dr. Horsfield gave a very interesting account of this undertaking in a paper on 'The Rimau-Dahan, a New Species of *Felis* discovered in the Forests of Bencoolen by Sir Stamford Raffles,' which was published in vol. i. of *The Zoological Journal* for January, 1825. He begins by stating that "this animal was brought alive to England in August last by Sir Stamford Raffles," and goes on to say:—

"There is, however, a peculiar interest connected with the history of the Rimau-Dahan far exceeding that which arises from its importance in a scientific point of view. The destruction of the ship *Fame* on the coast of Sumatra has been a subject of universal regret as well as of universal notoriety, but it is less generally known that after returning to Bencoolen, stripped of the result of the labours of seven years by an instantaneous and appalling calamity, Sir Stamford Raffles resumed his labours with unabated energy and ardour. During the short period of a few weeks he succeeded in accumulating such a number of materials of an interesting nature as alone entitle him to the rank of an eminent benefactor of science.....On the Rimau-Dahan I am enabled to add various interesting remarks kindly communicated to me by Sir Stamford Raffles. 'A small Rimau-Dahan,' writes Sir Stamford, 'lost in the *Fame*, which had been living in my possession about ten months, and might have been four months old when he first came into my possession, attained a size of about one-third larger than the specimen which was brought to England last August' (the subject described in the present essay). 'The colours and marks were nearly the same, but more defined, and nothing yellow or red about it, the black having a striking velvety appearance. The tail was longer and more bushy than in the latter specimen. This was obtained a few days before I last left Bencoolen in April. It was then smaller than the common Tiger cat, and only distinguishable from that animal by the length of the tail, breadth of the paw, and colours. The natives assert that they do not attain a much larger size than the first specimen, and perhaps the full size of the wild and full-grown animal may be fairly taken as half as large again as the present specimen.'"

Dr. Horsfield in the same paper enumerates other objects of natural history brought back by Sir Stamford: (1) *fetus in utero* and other parts of *Tapirus malayanus* preserved in spirits; (2) the subject of the present memoir, the Rimau-Dahan, or *Felis macroelis*, the first distinct notice of which was given by Sir Stamford Raffles in vol. xiii. of the *Transactions* of the Linnean Society (see p. 250); (3) *Felis sumatrana*, living; (4) specimens and skeletons of quadrupeds; (5) prepared skins of birds; (6) various Sumatran corals very perfectly preserved; (7) herbarium of Sumatran plants of considerable extent; (8) materials for further illustration of the genus *Rafflesia* in every state of fructification, consisting of numerous specimens carefully preserved in spirits and salt water; (9) a very extensive collection of living plants, among which may be enumerated a new species of *Nepenthes* and the *Rafflesia-Arnoldi* (these were brought in a thriving state to St. Helena, where they were deposited provisionally in the H.E.I.C.'s Botanic Garden);

and (10) drawings of quadrupeds, birds, and plants.

Having given Dr. Horsfield's list, I may recall the interesting fact that on first reaching Sumatra Sir Stamford engaged two French naturalists—MM. Diard and Duvancel—to prepare a descriptive catalogue of his collection, into which he had "used all his influence to bring whatever was interesting in zoology." But they did not carry out his instructions, or advanced pretensions that he considered incompatible with the terms of their engagement, so he took the task into his own hands. In describing his own work he wrote:—

"The catalogue now submitted has been drawn up by myself from actual examination of the subjects, combined with the result of extensive personal inquiries among the best-informed natives of the country. It has no pretensions beyond accuracy and the simple statement of facts."

The result of his personal inquiries was seen in the fact that the Malay name of all his specimens was given, and that several of the native chiefs interested themselves in his researches and provided him with specimens. The Sultan of Singapore, for instance, sent him a *Halicora dugong*; and the King of Acheen, with whom he was on such friendly terms that he received a titular dignity at his hands, assured him that

"there is an animal called Jumbung, nearly the size and make of a horse, with two unequal horns, to be found in the eastern part of his dominions."

So far as I know, the efforts of the Dutch have availed as little to capture this curious quadruped as to put an end to Achinese resistance. With regard to the *dugong* just referred to, Sir Stamford gave an interesting description in the following letter to Sir Everard Home, who received it in May, 1820:—

"I have now the pleasure of communicating to you the desired information concerning the *dugong*. At Singapore in June last I had the good fortune to meet with one of these animals.....I was present at the dissection, and the following observations, as far as they go, may be depended upon. I have read them over to Dr. Wallicke and General Hardwicke, and they concur in opinion as to the correctness of the description. I have the pleasure to acquaint you that General Hardwicke has just now got a small *dugong*, 4 feet 6 inches long, which I have succeeded in persuading him to send home to you for dissection, and you will receive it by the next ship. The *dugong* which we examined measured 8½ ft. in length, and afforded no less interest under the knife than satisfaction on the table, as the flesh proved to be most excellent beef. Our entertainment was truly marine, for we had on the same day discovered those Neptunian sponges which General Hardwicke has since described, and which served us as goblets.....The young have a short sharp cry, which they frequently repeat, and it is said they shed tears. These tears are carefully collected by the common people as a charm, the possession of which is supposed to secure the affections of those to whom they are attached in the same manner as they attract the mother to her young. This idea is at least as poetic, and certainly more natural than the fable of the Syren's song."

This letter was published in the *Transactions* of the Royal Society (1820, part i.). To complete these preliminary details it is only necessary now to refer briefly to Sir Stamford's great affection for animals, which was shown from his early youth. References to the deaths of his animal pets are frequent throughout his correspondence, and his wife wrote that he used "to spend hours in fondling and domesticating those objects of his care and attention." He had a pet bear, and when it was ill he physicked it with champagne, which was a rarer luxury in those days than now. He was especially fond of monkeys, and one fine *siamang*, which he called Mr. Silvio, was in the habit of sitting at table dressed in a red coat and trousers. It was with regard to this animal that Sir Stamford wrote: "I am often accused of paying more attention to the monkey than the children." Better proof could not be provided of his zeal in the cause of natural history than the fact that the Directors of the East India Company once censured him—mildly on

this occasion—for paying so much attention to the subject, and for thinking that they could be interested in it. Before turning to other persons and a different chapter of incidents, what has been narrated may thus be summed up. Sir Stamford Raffles returned to England in the summer of 1824 (August), bringing with him a very valuable collection, having done much to advance the knowledge of natural history during seven years in Sumatra, and full of ardour to give practical effect to the scheme he had suggested in 1817. He brought to the realization of his design an energy and enthusiasm that were essential to success, and that were conspicuously lacking in those who had been philandering with the idea for some short time prior to his arrival in 1824.

On November 27th, 1822, a meeting of certain Fellows of the Linnean Society was held at the Society's rooms for the purpose of "promoting the study of zoology." The Rev. William Kirby took the chair, and there were present Messrs. W. Sharpe MacLeay, N. A. Vigors, George Milne, James Francis Stephens, Adrian Hardy Haworth, and Edward Turner Bennett. Besides these seven gentlemen, whose names I give in full because they formed the first committee, there were present Messrs. Hatchett and Gray. The first resolution passed at the meeting was to form a Zoological Club, and the committee named were "to prepare a set of regulations for the government of such club." All the publications of the Club were to be submitted to the Linnean Society before publication, and that Society was to have a prior claim over them for its own *Transactions*. After these regulations for the Club had been drawn up, the Linnean Society passed a resolution to this effect:—

"The bye-laws of the Zoological Club to be approved provided that the title of it be altered to 'The Zoological Club of the Linnean Society of London.'"

The Zoological Club was granted permission to meet in the Society's rooms, but the Society declared that "no expense or interference was to be incurred by it." At the same time the Club meetings were to be open to all members of the Society, and "the Club was to be subject to the general control of the Linnean Society."

The regulations of the Club, dated May 23rd, 1823, read as follows:—

"The object of the Club is the study of zoology and comparative anatomy in all their branches, and more especially as they relate to the animals indigenous to Great Britain and Ireland."

"The right of membership in the Zoological Club is confined *exclusively* to Fellows and Associates of the Linnean Society."

"A chairman of the Zoological Club may not hold office for two successive years."

"The 29th of November, being the birthday of the celebrated Ray, shall be the anniversary of the Club."

On that day in the year 1823 the Rev. William Kirby, being the chairman, delivered an address explanatory of the views of the Club. The meeting passed a motion of "thanks for his excellent and appropriate address," and then proceeded to elect by ballot its new committee. The proceedings could not have been very difficult, for there were only fourteen members present, and nine posts had to be filled. Mr. Joseph Sabine was the new chairman, Mr. J. F. Stephens the treasurer, and Mr. Nicholas Aylward Vigors the secretary. There were some changes in the committee. Messrs. Bennett, Haworth, Milne, and Kirby retained their seats, but in the place of Mr. MacLeay appear the new names of Thomas Horsfield, M.D., and Thomas Bell.

The minutes of the meeting in 1824 show that the Rev. W. Kirby became chairman for the second time; that Messrs. Bell, Haworth, and Milne retired in due course; and that two new members, J. E. Bicheno and J. G. Children, were elected to the committee, to which Mr. W. S.

MacLeay returned. The minutes for 1825 are of the same character, and it will suffice to say that Mr. J. E. Bicheno was then elected chairman, and that two new names, Joshua Brookes and William John Broderip, were added to the committee. It is stated that fifteen members were present. In 1826 it is recorded that on four occasions there were not sufficient people present to form a meeting. For the annual meeting in 1826 only ten members and four visitors were present. In 1827 there were eighteen members and eight visitors, but "the funds of the Club were considerably in arrear."

Although the Zoological Society had been founded before this date, it will be as well to finish the brief history of the Zoological Club of the Linnean Society. In 1828 Mr. N. A. Vigors retired from the secretaryship. The committee passed a resolution expressing "their gratification that the sole cause of his retirement was removal to a larger circle." He was the first Secretary of the Zoological Society, and held that post until 1833. In 1828 also the treasurer reported that there was a deficiency due to him of 3*l.* 1*s.* 9*d.* In November of that year Mr. Vigors was elected chairman, and he summoned a meeting in May, 1829, to consider a plan for meeting the present exigencies of the Club. The treasurer's deficit had risen to 15*l.* 4*s.* 9*d.* There was also a debt of 30*l.* for printing addresses of the late chairman. It was resolved that "efforts should be made by subscription to continue meetings and prevent future debts."

Notwithstanding these efforts, the attendance gradually diminished, until the average number present at the meetings was six or seven. At the annual meeting in November, 1829, when eight members were present, the committee proposed, "in consequence of the diminished attendance of the members," and the meeting resolved unanimously, that "the meetings of the Club be discontinued." The Council of the Linnean Society was "requested to accept of the books of the Club, and preserve them with the original papers of the Society." Such was the end of the Zoological Club, after an existence of seven years. It had two defects that precluded lasting or popular success. It was exclusive, being confined to members of the Linnean Society. It was narrowly scientific, and its members never dreamt of popularizing the study, or even the subject, of zoology.

On February 15th, 1825, Sir Stamford Raffles, having taken up his residence in London, was elected a Fellow of the Linnean Society, and evidence of the fresh life and spirit that he infused into a moribund project was speedily forthcoming.

DEMETRIUS C. BOULGER.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*Feb.* 16.—Sir Edward M. Thompson, V.P., in the chair.—Mr. Cyril Davenport read some notes on Samuel Meares, book-binder to King Charles II., and his bindings.—Mr. F. G. Hilton Price, Director, exhibited a number of antiquities lately found in Thames Street, noteworthy for being almost all of the Tudor period.

Feb. 23.—Lord Avebury, President, in the chair.—The Marquis of Dufferin and Ava was elected a Fellow.—Mr. T. F. Kirby read some notes on fourteenth-century conveyancing, as illustrated by documents in the muniment-room of Winchester College. Mr. Kirby also exhibited a leaf of a manuscript service-book of the fifteenth century, found as a wrapper to some old papers.—Mr. Micklethwaite exhibited a small latten seal with the device of a key, and the legend S' NETLAVE ELLISIS, found in Cambridgeshire.

MICROSCOPICAL.—*Feb.* 15.—Dr. Dukinfield H. Scott, President, in the chair.—The Secretary read Mr. Finlayson's paper describing the Ashie-Finlayson "Comparascope." The author had long felt the want of some means of examining two slides simultaneously, and in conjunction with Mr. Ashie he had succeeded in producing the arrangement exhibited. The invention, which has been patented, consists of the attachment to any ordinary microscope of a second objective, stage, and illuminating

apparatus, placed on one side at right angles to the optical axis of the microscope. On the nose-piece of the microscope is screwed a short piece of tube having a circular aperture at one side, and containing a reflector extending half-way across and placed at an angle of 45° to the axis of the tube. The subsidiary apparatus is applied at this aperture, the reflector transmitting the image of the second slide to the eyepiece. The reflector blocks up one half the area of the tube, the other half being left free for the passage of light from the primary objective direct to the eyepiece. A diaphragm, or division plate, extends up the tube from the reflector almost to the eyepiece to prevent overlapping of the images, which appear together as two semi-circles, equally distinct.—Mr. C. Beck exhibited and described an optical bench for microscope illumination, micro-photography, micro-projection, lantern projection, &c., and a large photo-micrographic and enlarging camera, both bench and camera being on rigid iron tables provided with castors and fixing pedestals. He also exhibited a metallurgical microscope with improved focussing arrangement, by which the stage was also raised and lowered, and another model for the same purpose, which was designed for the use of a large number of appliances enabling specimens of considerable size to be examined. A complete set of vertical illuminators was also exhibited.—Mr. J. E. Stead delivered a lecture on 'Practical Micro-Metallography.' He said that Dr. Sorby was the first to read a paper on the subject before the Society, and the first known photograph was one taken by him of some sections he had made forty years ago. Dr. Sorby's method was extremely simple. He took a small piece of metal and ground it down to a flat surface, then rubbed it down on various grades of emery paper, commencing with the coarsest, and finally polished it on parchment. Later workers had virtually followed the same method, but had used machinery to expedite the process, by means of which the cutting off and polishing of a specimen, instead of taking two or three hours as formerly, could, with the machinery exhibited in the room, be done perfectly in five minutes. Mr. Stead then described the machinery exhibited, and explained the various operations of cutting, grinding, and polishing. The different methods of preparing the polished surface so as to render the structure visible, mounting the specimens, and their suitable illumination for examination under the microscope were next described. A series of slides were shown on the screen, illustrating the different kinds of apparatus used in the preparation of the specimens, and the different forms of microscopes specially designed for their examination. These were followed by a large number of actual specimens, shown on the screen by means of the epidiaseope, the details of the surface, and especially the coloration, being exhibited in a perfectly novel manner. The extremely beautiful colours produced by the heating process, by which some portions became oxidized more quickly than others, were very striking, especially in the case of a specimen of a polished section of a meteorite, which almost equalled in brilliancy and colour that well-known microscopic object the wing of *Morpho menelaus*. The lateness of the hour caused Mr. Stead to postpone the second part of his lecture.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 28.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Surface-Condensing Plants, and the Value of the Vacuum Produced,' by Mr. R. W. Allen.

ANTHROPOLOGICAL INSTITUTE.—Feb. 28.—Prof. W. Gowland, President, in the chair.—Mr. N. W. Thomas read a paper on 'Group Marriage, with Especial Reference to Australia.' Mr. Thomas pointed out that the theories of Lewis Morgan were without sufficient basis. He postulated fifteen stages in the evolution of marriage; but it was impossible to see how or why the transition took place from one stage to another. Instead of Lewis Morgan's stages, later theorists had postulated first a period of promiscuity, and following on that group marriage, so called, which in Australia is only now being transformed into individual marriage. But here, too, no sufficient account had been given of the causes which led to the abolition of promiscuity. The grounds on which it was assumed that promiscuity and group marriage were stages in human development were first philological, and secondly sociological. The philological grounds were shown in the paper to be wholly insufficient, and the facts of present-day Australian life to be susceptible of other explanations.

HISTORICAL.—Feb. 16.—*Annual Meeting.*—Dr. G. W. Prothero, President, in the chair.—The Rev. W. Hunt, D.Lit., was elected President for the ensuing term of office. Mr. James Bryce was elected an Honorary Vice-President. Dr. G. W. Prothero

and Mr. Frederic Harrison were elected Vice-Presidents. Messrs. C. R. Beazley, W. H. Stevenson, and Stanley Leathes, and Dr. Sidney Lee were elected Councillors.—Mr. V. B. Redstone was elected a Fellow.—The Council presented their Annual Report, and the President delivered an address in which he referred to the present position of the Society in relation to historical study.

PHYSICAL.—Feb. 24.—Prof. J. H. Poynting, President, in the chair.—A paper 'On the Curvature Method of teaching Geometrical Optics' was read by Dr. C. V. Drysdale.—Mr. R. J. Sowter exhibited and described 'Dr. Meisling's Colour-Patch Apparatus.'—Mr. J. Schofield read a paper on 'A Method of illustrating the Laws of the Simple Pendulum.' Mr. Schofield also exhibited a set of string models of optical systems, the lenses and prisms being made of celluloid, so that the paths of rays through them can be shown.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—Lecture by Prof. C. Waldestein.
- Royal Institution, 5.—General Monthly.
- Engineers, 7½.—'The Transport Possibilities of our Inland Navigable Waterways,' Mr. Benjamin H. Thwaites.
- Aristotelian, 8.—'Value Feelings and Value Judgments,' Mr. J. L. McIntyre.
- Society of Arts, 8.—'Internal Combustion Engines,' Lecture IV., Mr. Dugald Clerk. (Cantor Lecture.)
- Tues. Royal Institution, 5.—'Some Recent Biometric Studies,' Lecture II., Prof. Karl Pearson.
- Institution of Civil Engineers, 8.—'Discussion on "Surface-Condensing Plants and the Value of the Vacuum Produced."'
- Geological, 8.—'Observations on some of the Loxonemalids, with Descriptions of Two New Species,' and 'On some Gastropoda from the Silurian Rocks of Llangedock,' Miss Jane Donald, communicated by Prof. Theodore Groom.
- Society of Arts, 8.—'Ethics of Japanese Society,' Baron Suematsu.
- Thurs. Royal, 4½.—'Recent Astronomical Progress,' Lecture II., Prof. H. H. Turner.
- Institution of Electrical Engineers, 8.—'On the Effect of Heat on the Electrical and Mechanical Properties of Dielectrics,' and 'On the Temperature Distribution in the Interior of Field Coils,' Dr. R. T. Glasbrook; 'On Temperature Curves and the Rating of Electrical Machinery,' Mr. R. Goldschmidt.
- Antiquaries, 8½.—'On some Crucibles from Rhodesia exhibited by the Bishop of Chichester,' Mr. W. Gowland; 'Notes on a Bas-relief found near Linares, Spain,' Mr. Horace Sanders.
- Fri. Royal Astronomical, 5.
- Institution of Civil Engineers, 8.—'The Purification of Sewage,' Mr. F. G. Holabr; 'The Purification of Sewage by Hydrolysis and Oxidation,' Mr. F. O. Kirby. (Students' Meeting.)
- Physical, 8.—'On the Stresses in the Earth's Crust before and after the Sinking of a Hot-hole,' Dr. C. Chree; 'On the Lateral Vibration of Bars of Uniform and Varying Sectional Area,' Mr. J. Morrow; 'On Direct-Reading Resistance Thermometers, with an Appendix on Composite Thermocouples,' Mr. J. J. Thomson.
- Royal Institution, 5.—'The Structure of the Atom,' Prof. J. J. Thomson.
- Sat. Royal Institution, 3.—'Electrical Properties of Radio-active Substances,' Lecture I., Prof. J. J. Thomson.

Science Gossip.

The death, in his eightieth year, is announced from Port of Spain, Trinidad, of Prof. Adolf Bastian, Director of the Berlin Museum für Völkerkunde. Dr. Bastian, who had studied medicine, law, and natural science, began life as a ship's surgeon. He was an indefatigable traveller in the interest of science, had visited remote portions of the globe, and at the time of his death, in spite of his advanced age, was actually engaged on a scientific journey. He was the author of numerous valuable works, among them 'Der Mensch in der Geschichte,' 'Die Völker des östlichen Asiens,' 'Die Kulturländer des alten Amerika,' &c.

MESSRS. C. GRIFFIN & Co. announce: The Synthetic Dyestuffs, by J. C. Cain and J. F. Thorpe.—The Spinning and Twisting of Long Vegetable Fibres, by H. R. Carter.—The Investigation of Mine Air, translations by Sir C. Le Neve Foster of foreign papers, with a monograph by J. S. Haldane.—Constructional Steel Work, by A. W. Farnsworth.—An Introduction to the Design of Beams, Girders, and Columns, by W. H. Atherton.—and Smoke Abatement, by W. Nicholson.—new editions of Calcareous Cements, by G. R. Redgrave and C. Spackman; A Treatise on Mine Surveying, by B. H. Brough; Electrical Practice in Collieries, by D. Burns; The Principles and Construction of Pumping Machinery, by H. Davey; The Metallurgy of Steel, by F. W. Harbord; Gas, Oil, and Air Engines, by B. Donkin; A Text-Book of Applied Mechanics and Mechanical Engineering, by A. Jamieson, Vol. II.; A Text-Book of Engineering Drawing and Design, 2 vols., by S. H. Wells; Valves and Valve-Gearing, by C. Hurst; A Pocket-Book of Electrical Rules and Tables, by J. Munro and Prof. Jamieson; A Pocket-Book of Marine

Engineering Rules and Tables, by A. E. Seaton and H. M. Rounthwaite; Know Your Own Ship, by T. Walton; and Properties of Matter, by J. H. Poynting and J. J. Thomson.

SOME of the arrangements have been provisionally announced for the observation of the total eclipse on the 30th of August next. The Astronomer Royal and Mr. Dyson propose to go to Sfax, on the east coast of the Regency of Tunis; Prof. Turner to Egypt; Sir J. Norman and Dr. Lockyer to Philippeville in Algeria; others to different stations in Spain.

THE question of adopting a standard time for India, after long discussion, seems at last on the eve of settlement. The Government of India has received replies from the local governments to its proposals, and nearly all have expressed their unqualified approval of them. There seems no doubt that the two following regulations will be put in force without delay. The first is the fixing of an "Indian standard time," for use on all railways and at all telegraph offices, which shall be exactly five and a half hours in advance of Greenwich. The second is the fixing of a "Burma standard time" for similar purposes, which shall be exactly six and a half hours in advance of Greenwich.

THE 'Nautical Almanac for 1908,' together with separate copies of Part I., containing such portions as are essential for navigation, has been recently issued. The data and arrangement are the same generally as those of the preceding year. There will be three eclipses of the sun: one total (on the 3rd of January), the central line of which will be confined to the Pacific Ocean; and two annular, on the 28th of June (visible as a small partial eclipse in this country) and on the 23rd of December, which will not be visible in any part of Europe or Asia. An eclipse of the moon will take place on the night of the 7th of December, but it will be only penumbral.

FOUR new small planets are announced as having been registered on photographic plates by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 9th ult., but one of these, of which it is remarked that a previous registration on January 14th had been overlooked, turns out to be identical with No. 427, discovered by M. Charlois at Nice on August 27th, 1897; another is probably identical with No. 517, discovered by Herr Dugan on September 22nd, 1903; and a third may be identical with Garumna, No. 150, discovered by Perrotin at Toulouse so long ago as 1878. No. 496, which was detected by Prof. Wolf on October 25th, 1902, has been named Gryphis.

PROF. PERRINE, of the Lick Observatory, California, who discovered a sixth (distant) satellite of Jupiter in January, now announces a seventh. The orbits of these bodies are not yet established, but it is considered that they are from six to eight millions of miles distant from the planet, and that the inclinations of their orbits to the plane of his are large.

FINE ARTS

The True Portraiture of Mary Stuart, Queen of Scots. By J. J. Foster. (Dickinsons.)

THE magnificent folio of Mr. Foster, with Mr. Lionel Cust's 'Authentic Portraits of Mary, Queen of Scots' (Murray, 1903), enables us, we think, to establish the probable genuineness of the two most fascinating likenesses of "the queen of many woovers." The artists to whom she sat could not render her charm, except in two instances. By some odd mischance neither Mr. Cust nor Mr. Foster has seen the point at which we aim: Mr. Cust, because he does not appear to be acquainted with the portrait in the possession of the

Earl of Leven and Melville; Mr. Foster, who, reproduces that piece (opposite p. 38), because he has not drawn what we think the obvious inference from a comparison between the Leven and Melville portrait and the portrait in the Earl of Morton's collection. The Morton portrait shows us, in middle age and in captivity, the face of the queen which, in youth and happy spirits, faintly smiles from the Leven and Melville portrait. That work, as we hope to prove beyond cavil, represents, in all the charm of her youth, the famous Queen of Scots. The Leven and Melville portrait (20 in. by 23 in.), oval, and showing the figure above the waistband, was exhibited in 1866, at the National Portrait Exhibition, by the ninth Earl. Of its history Mr. Foster says that "nothing is known," and he has met with no criticism of the work. The queen wears a great *tour*, or *thouret*, covering the back of the head, and standing out in wings round the shoulders. Across the breast of her red dress, richly studded with pearls, is a *carcan* of large jewels, while the *tour* is set and hung with enormous pearls. As Mary's collection of pearls is famous (the best were sold by the Regent Moray to Elizabeth in April-May, 1568), we naturally ask, Do her inventories catalogue the pearls which she wears in this portrait?

Mr. Foster, who justly esteems this beautiful work, evidently did not think of consulting 'Les Inventaires de la Roynie d'Escosse,' edited by Dr. Joseph Robertson for the Bannatyne Club (1863). We have taken that step, and find that the great *tour* is catalogued thrice—in 1561, 1561-2, and in June, 1566. The jewelled band appears in the inventories of the same three dates. As to the *tour*, we quote the entry of June, 1566: "Ung *tour* garny de xxxiii grosses perles, neuf perles pendantes en poire, et xxxiii perles qui font l'entredoux"; that is, which alternate with the greater pearls in the setting of the *tour*. In the portrait we find the xxxiii grosses perles, of remarkable beauty, and four out of the nine *pendantes en poire* above the queen's brow; the other five may have been disposed at the back of the *tour*. But the xxxiii perles qui font l'entredoux are not here, nor are they in the description of 1561. The ornament appears to have been modified at various dates, for there are vacant spaces where several of the *entredoux* have been attached, and the *entredoux* which do occur are twenty-two clusters of three round pearls each. The notes in the inventories show that Mary was wont to redistribute her jewels, attaching them to fresh ornaments. With xxxiii grosses perles we necessarily expect xxxiii entredoux; but there are eleven spaces vacant of entredoux, yet showing the points of attachment.

If any critic thinks that we have not made out the identity of this jewel, we meet him in the case of the jewelled *carcan* or band. It is described thrice: in 1561-2 as "Ung *carcan* ou il y a une grosse pointe de diamant taille a faces; huit grandes tables de diamens garnies de huit entredoux, et a chacun entredoux y a deux grosses perles." The "pointe de diamant taille a faces" hangs from the centre of the band in the Leven and Melville portrait; three of the jewels with table-cut stones are seen, and four of the *entredoux*, each set with two huge round pearls. It appears that

this much of the band is sewn on to the dress. Any one who wants to see more of the *carcan* may turn to the much reduced photograph of a portrait in the collection of Mr. Howard of Greystoke (p. xv). Here the *carcanet* is worn round the neck and shoulders, above the red pearl-studded dress. Four of the table-cut stones are seen, and five of the pearl-set *entredoux*. Mr. Cust thinks that this portrait of a very young girl is more like Isabella of Valois than Mary. In that case the jewel may have been given by her to Mary; or Mary lent it to her young sister-in-law to be painted in.

It might be inferred that Mary is the person represented, for, attached to the *carcanet*, she apparently wears the great diamond cross, a crown jewel of France, which she restored to the commissioners of Charles IX. on February 26th, 1560-1 ('Inventaires,' p. 197).

The jewels, we think, settle the question of the authenticity of the Leven and Melville portrait. The Greystoke, Mr. Foster says, is attributed to Jehan de Court, who was Mary's Court painter in 1566-7. The Leven and Melville is ascribed to Clouet. Probably, to judge by all that can be guessed of the manner from photographs, both works are from the same hand. A list of Mary's household in 1560 is not at present accessible to us. It may contain the name of Jehan de Court, as does her *État* of 1566-7, in Teulet's collection of documents (vol. ii. p. 273). Our next point is the wonderful resemblance of the faintly smiling young Mary of the Leven and Melville portrait, which has the mysterious witchery of Leonardo's women, to the pale, stately, and melancholy Mary of the Morton portrait. This can best be studied, apart from the original, in the reproduction by Mr. Law in his 'Scottish Portraits' (also in the "Edinburgh" 'Waverley' and in 'The Mystery of Mary Stuart').

The new mystery is, How does the Morton portrait come to resemble so closely the Leven and Melville, with allowance for the changes caused by years, passion, and sorrow?

As to the origin of the Morton, of course the legend that it was a gift to George Douglas, and painted at Loch Leven Castle, is impossible. The queen was strictly guarded; no visitors need apply; and the costume resembles that of the Sheffield portrait of 1577-8. In reviewing Mr. Cust's book we pointed out that in 1577, Morton, through Ogilvy, was trying to enter into friendly (if not affectionate) relations with the captive queen. The absence of any Catholic symbols in the Morton piece may be explained by Morton's "godliness"; nothing "idolatrour" would suit that murderer and adulterer. As Mr. Cust rightly remarks, the portrait which, according to a letter of Claude Nau, was being executed in August, 1577, at Sheffield, for Archbishop Beaton in Paris, was probably "of miniature size"; while the large portraits of the Sheffield group "are all expanded versions of the miniature painting," "hard and unpleasant," as verily they are! Not so the Morton portrait, which is so like the Leven and Melville portrait. Beaton, in Paris, may

have had the miniature copied by a good painter—why not by Jehan de Court, then painter to Henri III.?—and may have sent the piece to Morton to encourage that penitent sinner against the queen. From Morton, who had no legitimate sons, it would come to the Douglasses of Loch Leven, and so to the present Earl of Morton. But as Mary was endlessly grateful to George Douglas, and was in relations with him to the last, it is also possible that he received from her this admirable work when on her service about 1585 with Beaton in Paris. Of these alternatives one is probably right. Of Lord Leven and Melville's piece, Mr. Foster says that the history is unknown. His lordship descends from a brother of Robert Melville of Murchairney, by far the most honest and constant friend whom the queen had in her misfortunes. With Lethington and Kirkcaldy of Grange he held the Castle of Edinburgh for her till it "ran like sand" under the fire of the English guns. He, with the Master of Gray, faced Elizabeth boldly in their final embassy. His reply to the angry Elizabeth is well known. No family better deserved than his to have a portrait of Mary.

It is well known that the Duke of Devonshire, at Hardwick, possesses a full-length portrait of Mary, dated 1578, and signed "P. Oudry." Oudry was, as M. Dimier says, "a mechanical copyist"; nothing can be so hard and dry as his manner. But the Morton portrait is akin to that by Oudry, and we understand Mr. Cust to hold that the Morton is an embellished rendering of the original of the Oudry, the artist being aided, perhaps, by the reminiscences of friends of the queen. The Oudry Mr. Cust thinks more "convincing" as a likeness. But the Morton, set beside the Leven and Melville, is absolutely convincing. Who was P. Oudry? In 1561-7 Pierre Oudry was Mary's *brodeur*—her embroiderer. He is recorded in Teulet's *État* and thrice in accounts by Servais de Condé (Robertson). His salary was one hundred pounds; the salary of "Jehan de Court, *peintre*," was two hundred and forty pounds—forty more than the stipend of the secretaries Raulet and Joseph Riccio. We suggest that Oudry, like many of Mary's suite, remained in her service in England, and that, in 1578, he painted the Hardwick-Sheffield portrait. But in the conditions of Mary's captivity in 1577, when she was "your charge and your love," as Lady Shrewsbury wrote to her husband, when her French Chancellor was allowed to stay for months with her, and when Andrew Beaton freely went and came to and from France for her, a French artist also may have come over with Andrew Beaton or Du Verger, Mary's Chancellor, and may have executed a miniature or a small portrait for Archbishop Beaton. He may even have made this work, in France, the basis of the Morton portrait, while Pierre Oudry was doing his dreary best in England.

If we are right, we have, in addition to the Janet drawings, authentic portraits of Mary in her young prime (Leven and Melville) and in her captivity (Morton). These results are due to Mr. Foster's beautiful book and to Robertson's 'Inventaires.'

The coloured reproductions of early

French studies in chalk of the queen which Mr. Foster has included are rendered with remarkable success; nothing could be more satisfactory. The coins and medals are worn and faint, *modis pallentia miris*. One can purchase at Paris "re-strikes" of the bridal medal of 1558, which are very distinct and clear cut, the die or stamp being in excellent condition. Apparently the photograph is taken from a worn old example. The head on Achesoun's testoon of 1553, the head of "his Majesty's dearest mother, with the nakkit craig," appears to us to be a thing designed from fancy. No girl of eleven could possess the graceful neck, bust, and shoulders; later, the same head looks very handsome on a gold ryal. We see little use in reproducing portraits which, as Mr. Cust bluntly says, are "impostors." Among these are the interesting Fraser Tytler portrait, with blue eyes! the pretty Devonshire girlish dandy, unknown; the "Carleton" portrait, which, with its cousin the "Ailsa" portrait, populates Scottish country houses, a centre of family fables; and the countless variants on a miniature which a Duke of Hamilton had doctored to suit his taste in the eighteenth century. Many of this class of things are pleasant and pretty, but no more represent Mary than Elizabeth. Mr. Foster's arrangement of his materials is not so good as the historical method of Mr. Cust. He does not, like Mr. Cust, give exact references. When he says that Achesoun, the designer of coins, was in France in 1553, "we are told," we ask, "Who tells us?" Mr. Cust supplies the reference.

These are the chief defects in a really beautiful book, which contains many portraits in addition to those of the queen. The 'Bothwell' has no pedigree, apparently, and should be compared with the 'Bothwell' of Sir Archibald Buchan-Hopburn, which we have not seen. There are, we believe, portraits of Mary, with good pedigrees, in Scotland, which have escaped Mr. Foster. One is a tiny miniature in a jewel; another appears to be of the family of the miniature in the Uffizi. This work is said to have documentary evidence of the age of James VI. in its favour.

By the way, the sceptic may insist that the Leven and Melville is a late copy. If so, it is from an authentic original.

THE WHISTLER EXHIBITION.

THE memorial exhibition of Whistler's works at the New Gallery is, in spite of many obvious gaps, a most remarkable declaration of the artist's achievement. It forms the most curious contrast to the life-work of Watts, with which at the present moment one almost inevitably compares it; and the difference is determined by the diverse attitudes of the two towards the god of the nineteenth century, Dagon. In Whistler we have Promethean defiance, in Watts the appeal to a larger faith. Watts, supported by his faith and, let us admit, unhampered by that piercing intellect which made Whistler always see too clearly for his own good—Watts could afford scarcely to notice the tyranny of Philistia. But to Whistler it was a constant menace, an outrage, an insult to his self-respect. He fortified himself only by the sense of his unaided individual power and by the scrupulous artistic conscience which his greater works declare so evidently. Even this, alas!

deserted him for a time, and the man whose nocturnes—sublimely original, patient, scientific, almost laborious though they were—had been held up to public scorn and the ridicule of those who surely might have known better, did in his lithographs and not a few of his etchings actually do all that he could to give the lie to his own genius, and justify the charge of charlatanism.

Whistler had not in him the moral grandeur to sustain his Promethean rôle—the failure is the more pathetic, the gesture more heroic, perhaps, for that very fact—but the face he presented was too febrile, too nervous and irritable, to take the affronts he received in a great spirit. He lacked the humanity which might have taught him humility, and the influence of this defect makes itself evident in his art. In one of the earliest works here, *The Piano*, we find a sympathy and depth of feeling, a tender respect towards human life, which we look for in vain in the period of his contemptuous strife with Philistinism.

The result is, one must confess, that Whistler was not a great portrait painter. He did some portraits which are among the world's masterpieces, but they are great not as portraits, but as supremely beautiful *natures mortes*. The indifference is always more or less discernible; even the *Mother* becomes no intense creation of an individual character, but rather a type of passive and uncomplaining old age—dignified and discreet, formally respectful, but without evidence of any deep or passionate sympathy. Indifference is the note of his portraits, even arrogance, as of one who would say to Carlyle, "Step down from your infinities, and become a pattern upon my dado." Surely, if Carlyle had not been secretly the most convinced of aesthetes, he would have preferred Watts's "flayed horse."

The worst of the portraits, from this point of view, is the *Sarasate*, not so much from its indifference as for its perverse sympathy with the least noble aspect of the subject. Whistler, as a man, may often have shocked our sense of the becoming; as an artist he had generally irreproachable, even exquisite manners. But for once in the 'Sarasate' the master of the 'Gentle Art' leaves the tip of his pointed tail in sight. The 'Sarasate' is the work of the exasperating wit, not of the great artist.

The *M. Duval* is larger and more frank, but it does not altogether escape the suspicion of a false note in taste, though at the same time one must grant the marvellous decorative instinct which has enabled the artist to solve the most exacting problems of design. One portrait alone of those shown here seems to us to penetrate deeper, and it is his latest. When he came to paint Miss Kinsella, in the last unhappy years of his disappointed life, he seems to have been really touched. The bitterness of failure—for, though the real success was his, he had a foolish longing for success on the big, impressive scale—had, one may suppose, prepared him to feel less entirely self-sufficient; so that for one who treated him with delicate courtesy and generous enthusiasm he put forth once more his utmost power, and even in one direction went beyond his past accomplishments. This strangely lonely and pathetic figure is no mere arrangement in violet and gold; it is, at last, indefinite and half-completed though it is, a positive creation, a completely imagined reality; it is a person and a poem. To have inspired this, to have made Whistler do more than he ever intended, more than his perverse theories allowed, is an achievement for which posterity will have cause to be grateful.

It would be absurd to pretend that this portrait shows the same mastery of his craft that distinguishes the earlier pictures, that makes the *Miss Alexander*, terribly impersonal though it is, eternally delightful; but we have been discussing Whistler's attitude to life, his

obstinate disregard of its real emotions, not his technique or his feeling for pure beauty.

As a portrait painter, then, he gives us something less than the highest; but judged on their own plane, as pattern and colour harmony, how perfect are the three great portraits in the large room, the 'Mother,' the 'Carlyle,' and the 'Miss Alexander'! No one since Moroni or Vermeer has been able to paint the uniform grey tone of a wall so as to give such a thrill of pleasure through mere appeal to the senses. After all, beauty so perfect as this must always justify itself, though the imagination be hardly called on to heighten it. And in the landscapes, above all in the nocturnes, the imagination refuses to be kept out—the associated ideas so jealously excluded, as Whistler pretended, force themselves in. The very restrictions upon his work give the imagination a freer scope. He painted the Thames by moonlight as though he were kept to the conventions of a Chinese vase-painting or a Japanese print, and nature's moods are always more vividly recalled by such half statements than when the artist hammers out the complete fact. Such nocturnes as the Hon. Percy Wyndham's, or Mr. Alexander's, or the famous *Battersea Bridge* give to the full the meaning of what they interpret. They have not only moonlit water and the ripple of wavelets on the shelving beach; they also give at once all that these can bring of mystery and consolation to the spirit. Still more surprising and more intense in their significance are two of the Cremorne Gardens by night—one the *Symphony of Green and Gold* (62), the other the *Cremorne, No. 1* (21). In both of these Whistler transcends not only his own idea of mere pattern, but also the associated ideas of the things represented. These, in themselves banal enough, give place to pure and abstract ideas aroused by the impact and vague diffusion of light, the mystery of transparent gloom, and the intuitions of space. He is playing here with the elemental facts of vision, and surely with a result as impressive and stimulating as it is entrancingly beautiful.

A few words must suffice to discuss the earliest landscapes shown here, the two Courbet-like sea pieces, firm and decided in form and magnificent in colour, and the *Old Westminster Bridge*, painted in 1862, when he was still more or less under the influence of Courbet, but with something entirely personal in the spacing and the certainty and freedom of his decorative sense. This picture has a solid impasto, a dry richness and body of colour which almost make one regret the change in Whistler's technique which led him later on to paint so thinly and elusively.

One other landscape of a somewhat later date, Mr. Davis's *Battersea Bridge* (17), seems to us in its way almost as beautiful as anything here. Though it is still based on the severer chords of brown and grey, these are yet adjusted with such impeccable sensitiveness and such surprising invention that the picture gives one as intense a delight as the later more luscious harmonies. There is something, too, in the placidity of the tone, in the rhythm of the forms slowly moving across the bridge, which transfigures the plain, unmitigated reality of the scene.

WATER-COLOURS AT AGNEW'S.

THE annual exhibition of water-colours at Messrs. Agnew's Gallery is now open. It has the usual characteristics of these shows, with perhaps a rather larger share than usual of mid-nineteenth-century work. Confronted with the work of this period, with Copley Fielding's sugary tone and false accents, with the woolly formlessness of the later Coxes, with the theatrical absurdities of Cattermole, the feeble elaboration of the later De Wints, even with the pseudo-classical charm of Barret's set pieces, one cannot but feel amazed at the rapid decline

which set in after the glorious beginnings of the English school of water-colour drawing. Even Turner did little to check the decline—his temperament was too accommodating—except that at the very end of his life he executed those marvellous impressions which had no counterpart in the art of their day, and only bore fruit when the Impressionists discovered their intention.

The one man whose artistic conscience might have had the temper to withstand this curious, and as yet hardly explained attack of the vulgar, trivial, and sentimental on the art of England—the one man who might, by keeping Turner alive to his responsibilities, have kept up the great tradition for a few decades at least—Girtin, like Keats, by his early death left an irreparable void in the history of English landscape art. The two or three pieces by him in this gallery stand out from the rest by their extraordinary brightness of design, and the sober reticence with which they make their effect, as well as by the depth and imaginative splendour of their conception. One, *On the Wharfe near Farnley* (No. 19), has been seen here before, but every time one sees it one is more struck by the greatness and originality of the idea. The way in which the winding curves of the river lead off in the distance to the spiral of white smoke from a heath fire, and away into the lowering cloud masses, is masterly; and this motive, which in Turner's hands would almost inevitably have led to some almost melodramatic overstatement, here makes its appeal directly, without any emphasis, with a classical severity and reserve in the harmonies of tone. It is, indeed, almost a monochrome, and may have lost something of its original indigos; but, like all great conceptions, it survives decay, or rather its decay is only a progress from one beauty to another, and there is something in its dun-coloured reddish-greys which almost seems like the appropriate expression of the idea.

Another Girtin, the *Easby Abbey* (81), is not so impressive at first; but again one finds in the disposition of the few broad tones of greenish-blue and neutral greys which compose the whole the same masterly sense of design, the same unerring eye for the elemental qualities of things, the same direct appeal to the highest imaginative faculties which landscape-art can touch. It has supremely the grandiose and eternal aspect of great inventions, and it has, too, the simplicity which makes it seem the most obvious, the easiest thing to do. And yet on what subtle perceptions, what delicate adjustments of tone, on what scrupulous rejections of the obtrusively insignificant, is such a creation based!

To these two works—the little *Basle*, wonderful in its way, is hardly in the same category—the rest of the exhibition has nothing that is quite comparable. The early De Wint, *The Stone Quarry* (70), has still something of this grandiose simplicity left; the earliest of the Turners, the *Warkworth Castle* (36), is, in conception, of the same kindred, but already we note an intricacy in the silhouette, a passion for exploring the details of actual form which brings in subordinate interests. This passion finds fuller expression in the *Weathercote Cove* (189), a marvellous study of tangled growths and fibrous tree anatomy; it fitted him to accomplish later such miracles of illustration as the *Folkestone* (195). But illustration, however glorified—and Turner is responsible for its supreme apotheosis—remains the most insidious, and to us as a nation the most dangerous, enemy of art. The *Black Dwarf* (192) shows to what abysses it could entice even so great a genius as Turner's. But there are triumphant signs here that Turner recovered in his old age a fine indifference to its claims. Of this such pieces as the *Bellinzona* (185) are sufficient proof. Speaking of Turner, we must not omit to mention the

delightful drawings on the first screen of his earliest period, the *Landscape with Cottage* (140), with its purely eighteenth-century convention, and the splendid *Harbour* (146), in which one may fancy that Canaletto, who exercised such a decisive influence on Girtin, had already begun to appeal to Turner. On the same screen is a delightful J. Varley, *Black Lion Lane, Bayswater* (131).

There are two fine De Wints, *Kneeton-on-the-Hill* (103) and *In the Fen District* (105); a Cotman (4), which can hardly claim to be by J. S. Cotman himself; and a Sir John Gilbert (68), which comes within an ace of being great, and only just suggests that theatrical unreality which was usually the bane of his accomplished art.

A gouache of Theodosia, *Lady Monson* (183), is by a little-known artist, D. Gardner, whose work is, we believe, sometimes confused with that of Russell, whom, however, he surpasses in vigour and richness of colour. It is a striking and attractive design in the style of Sir Joshua.

THE BRITISH SCHOOL AT ROME.

THE second open meeting of the British School at Rome for the present session was held on February 21st in the library of the School, and was well attended by archaeologists and residents in Rome. The Director (Mr. H. Stuart Jones) read a paper on the eight circular reliefs which were appropriated by Constantine, together with other sculptures of earlier date, for the decoration of his triumphal arch near the Colosseum, in which, as Prof. Petersen, First Secretary of the German Institute, recognized some years ago, they are not arranged in their original order. They fall into four pairs, in each of which one relief represents an emperor occupied in the chase, while its fellow shows an emperor making an offering at the shrine of a deity.

The most important question is with regard to the emperor (or rather emperors) represented in them. All of them certainly in their original state had the same central figure; but while those on the south side are much damaged, so that the features are not recognizable with certainty (though Mr. Stuart Jones maintains that there is no proof that Trajan is represented, which has been the view generally held hitherto, and still less Hadrian, as a more recent theory would have it, and inclines to believe that those characteristics which can be recognized belong rather to one of the Flavian emperors), the heads on the north were restored in antiquity. In two cases a new head has been fitted on, and here Constantine may be recognized with certainty; but in the other two the original head has been retained and carefully worked over to represent a bearded emperor, who, from the style, cannot be earlier than Alexander Severus, and may be considerably later. Now it is known that, immediately after the death of Maximianus, in 310, Constantine proclaimed himself the grandson of the deified Claudius Gothicus; and it is also to be noted that one of a pair of reliefs in the Villa Medici, representing a procession in front of the temple of the Magna Mater (the companion relief represents a procession before the temple of Mars Ultor), shows an imperial head worked over to represent the same person, and that Claudius Gothicus is again an appropriate identification, inasmuch as (a) he was proclaimed emperor in the temple of the Magna Mater; (b) these reliefs, in Mr. Stuart Jones's opinion, belong to the Flavian period.

Flavian characteristics are also to be recognized in the companions of the emperor in the circular reliefs of the Arch of Constantine; and if we ask with what building the name of Claudius Gothicus can be associated, we find that it is only known that he restored the mausoleum of the Flavian gens—from which,

therefore, it may, with considerable probability, be inferred that these reliefs came.

Prof. Petersen briefly stated at the conclusion of the paper that he had not as yet been able to examine the arguments in full detail, but that for the moment he was not prepared to abandon his former attribution of the reliefs (in their original state) to Trajan.

Mr. A. J. B. Wace, student of the School, then called attention to certain reliefs in the Vatican and the Lateran museums, which appear to fill a gap in the development of Roman monumental sculpture. Between the date of the erection of the Arch of Titus and that of the Arch of Trajan at Beneventum, we have a period of over thirty years to which we cannot assign with certainty any works of this character, and yet in the meantime an important development took place—the reliefs became more crowded with figures, and the procession was abandoned for the group. Mr. Wace was able to demonstrate that the change can be traced, and that the reliefs which he mentioned must have belonged to important, though not certainly identifiable monuments.

SALES.

MESSRS. CHRISTIE sold on the 25th ult. the following:—Drawings: J. Downman, Portrait of a Lady, in white dress trimmed with black lace and white cap, 131*l*. C. Fielding, A Coast Scene, with fishing-smack in a squall, 99*l*. P. De Wint, A River Scene, with ruined abbey, 65*l*. Pictures: J. W. Oakes, An Old Watermill, with children angling, 136*l*. L. Cranach, Portrait of a Gentleman, in black dress trimmed with fur and black headdress, 525*l*. Lucas de Heere, Lady Jane Grey, in dark dress trimmed with pearls, and wearing a rope of black-and-white pearls, 651*l*. H. Holbein, Charles Brandon, Duke of Suffolk, in dark dress trimmed with fur, crimson sleeves, holding a dagger in his left hand, 173*l*. Rubens, Decius haranguing his Soldiers previous to the Battle, 210*l*. After Romney: Lady Egremont and her Children, by W. Dudman, 178*l*. J. van Goyen, A River Scene, with a chateau, boats, and fishermen, 105*l*. A River Scene, with windmill, boats, and figures, 162*l*. Reynolds, Constantine John, second Baron Mulgrave, 567*l*. P. de Hooghe, A Cavalier and a Lady, seated, playing on the guitar and oboe, 141*l*. A. Cuyt, A Falconer and his Wife, 120*l*. Lawrence, Miss Brooke, afterwards married to Capt. Carisbrook, 966*l*. Robert Brooke, Esq., 199*l*. Hoppner, Portrait of a Young Boy playing with a Dog, 441*l*. Romney, Lady Hamilton as Ariadne, 1,207*l*. Miss Leonora Maxtone, of Cultoquhey, 152*l*. Master James Maxtone, 105*l*. Velasquez, A Woman and a Boy at the Entrance to a Palace, 105*l*. Jan Steen, The Music Lesson, 409*l*. T. de Keyser, Portrait of a Gentleman, his Wife, and Young Daughter, 178*l*.

The same firm sold on the 28th ult. the following engravings: A. H. Haig, The Interior of Burgos Cathedral, 45*l*. After Meissonier: Partie Perdue, by F. Bracquemond, 43*l*. Les Renseignements, by A. Jacquet, 33*l*. 1806, by J. Jacquet, 42*l*. 1807, by the same, 73*l*.

Fine-Art Society.

MR. ALFRED W. RICH will hold an exhibition of his water-colour drawings of English landscape at the hall of the Alpine Club, Mill Street, Conduit Street, from March 8th till the 25th inclusive.

THE Twelve Club invite us to view their pictures and sketches at the Modern Gallery in New Bond Street. The show is open till March 11th.

MRS. MAUD CRUTTWELL is preparing a work on Antonio Pollaiuolo, continuing the study of the "Naturalist" School of Florentine artists begun in her volume on Verrocchio, which was published the other day. It will be issued by Messrs. Duckworth & Co. in their "Red Series," and will probably be ready by the autumn.

THE death is announced on Wednesday last of Eugène Guillaume, a member of the Académie Française since 1898, when he succeeded the Duc d'Aumale. Born in 1822, he won the prize for sculpture at the École des Beaux-Arts in 1845, and went to the French Academy of Art

at Rome, where he executed several fine busts. On his return to France he established a wide reputation, among his best-known works in statuary being 'The Gracchi,' two busts in bronze, 'Mariage Romain,' a series of Napoleonic studies, 'Orpheus,' 'Monsieur Darboy,' 'Colbert,' and 'Claude Bernard.' Guillaume was appointed Professor (1863) and next year Director of the École des Beaux-Arts, and in 1882 became Professor of Aesthetics in the Collège de France. In 1891 he returned to the Villa Médici as Director of the French Academy at Rome. He was also a distinguished writer; his 'Études d'Art Antique et Moderne' is a notable book.

THE Société des Amis du Luxembourg recently discussed and adopted two important propositions concerning art matters. The first is the establishment of an office "d'authenticité des œuvres d'art," which is a good deal simpler in theory than in practice. Curiously enough, a few days after this theory was discussed the artist Willette was complaining of the sale of drawings in imitation of his, and with forged copies of his signature. The second proposal discussed was that artists (inferentially those living) shall receive "tant pour cent" on all their works which appear at public sales. A good many artists, both in France and in England, might find this source of income very desirable in their old age, although auctioneers, dealers, and collectors will hardly receive the proposal (which is shortly to be discussed in the French Parliament) without protest.

It has been decided by the French Minister of Instruction Publique that there shall be an annual exhibition of the works of art purchased or commissioned by the State. This is an excellent idea, its object being not only to show each year's purchases together, but also to refute a possible charge of favouring any one school. The Government intends, as far as possible, to extend purchases and commissions, so that, within reasonable limits, all branches of the fine arts may benefit.

M. DUJARDIN-BEAUMETZ, the recently appointed French Under-Secretary of State for the Fine Arts, has decided to reserve three rooms in the Grand Palais for retrospective exhibitions; the first of these will be devoted to the drawings of Daniel Vierge, an exhibition which would certainly be of very great interest. M. Dujardin-Beaumetz has given permission for the erection of a monument to Gérôme in the Jardins de l'Enfance, at the Louvre. The monument will be the work of M. Aimé Morot, Gérôme's son-in-law, and member of the Institute.

PART III. of the 'Selected Drawings from Old Masters in the University Galleries and in the Library at Christ Church, Oxford,' chosen and described by Mr. Colvin, is about to be issued from the Oxford University Press. It contains drawings by Verrocchio, Leonardo, Filippino Lippi, Michelangelo and an imitator, by and after Raphael, Giulio Campagnola, Domenico Campagnola, Tintoretto, Dürer, Altdorfer, Rubens, Rembrandt, Claude, and Watteau.

OUR review of December 24th last of 'The Life of Michelagnolo Buonarroti,' by Ascanio Condivi, done into English by Herbert P. Horne, has caused inquiries to be made as to where copies may be had in London. Mr. Updike, the printer, has arranged for the sale of the book in England with Mr. Elkin Mathews.

WE are sorry to hear of the death of Mr. R. Willett, a well-known art collector, of Brighton. Mr. Willett, who, on the death of a relative from whom he inherited a large fortune, changed his name from Cat to that of Willett, was in his eighty-second year. He presented some years ago to the Brighton Museum a fine collection of Staffordshire ware and Oriental porcelain, as well as a number of pictures by

old masters. In private life Mr. Willett was a man of great personal charm.

THE Papal palace at Avignon, which has been used as barracks for over fifty years, is now to be turned into a museum for religious art. The chapel, the council hall, and the private apartments are to be restored, as far as possible, to their state in the time of Gregory XI.

AT Dunfermline Abbey, says *The Dunfermline Journal*, workmen have opened out

"the recently discovered Norman doorway in the south wall of the old portion of the Abbey. On the vault side the sculptured masonry has been revealed in a splendid state of preservation. The only flaw apparent is that two of the stones on the right side of one of the four arches have been blemished. Indeed, one of them has been almost entirely displaced."

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.
HOLIAS HALL.—Monday Subscription Concert.
BROADWOOD'S.—Miss Sunderland and Mr. Thistleton's Chamber Concert.

STRAUSS'S 'Sinfonia Domestica,' performed at Queen's Hall last Saturday afternoon, is a work which provokes discussion. There are some very fine pages, but now and again the composer sets his whole orchestra going, so that the din and the discord become irritating. It is as if some fiend tempted him to spoil what otherwise would be a truly great creation. The opening, or what may be termed the exposition section, has breadth and character, while in the treatment of the themes rare skill, touched with strong emotion, is displayed. Why, then, those furious, those disturbing paroxysms? They seem to imply some dramatic effect; and, indeed, Strauss is representative of programme music akin to that of Berlioz. For a composer to write to a poem or picture in his mind is reasonable; without some such source of inspiration he is little more than a music-maker. That poem or picture in many cases does not require to be revealed; as a rule, it is best not revealed. Sometimes, however, the composer is tempted to details in which realism plays a part, and the larger that part the more necessary does verbal explanation become. Bach and Beethoven, to name only two prominent men, did not hesitate on occasion to use realistic effects, but it was with restraint, and in a subordinate manner. In the 'Pastoral' Symphony Berlioz thought he saw a new path opened, and pursued it eagerly. He declared that his 'Fantastic' Symphony could be judged as abstract music, yet to the score he prefixed a detailed programme, and in so doing he was wise; to the understanding of that fantastic music the programme was necessary. History repeats itself, and though the analysis, to which reference was made last week, states that Strauss wishes his work to be judged as abstract music, yet full titles and sub-titles of the various sections are added, and these are certainly represented as emanating from the composer himself. The analysts evidently felt that a picture in tones of "a day in the composer's family life" was not a sufficiently noble theme, and they suggest that Strauss regards his family picture merely as a type of life in the great human family. But if that is really so, why did not the composer state it himself? It would have prevented any misunder-

standings to which the morning and the evening bell, the two silly sentences actually printed in the score, and other things, naturally give rise. A tone-poem dealing with a vast subject might justify the exceptionally large orchestra, which, for a "domestic" scene, certainly seems incongruous. Wagner has given us a "family scene" in his 'Siegfried Idyll,' but with, for him, a very modest orchestra. Mr. Wood and his orchestra deserve all praise for the courage and perseverance they have shown in rehearsing this symphony. In view of the technical difficulties, it was a wonderful performance, and yet, when the music has become familiar to them, it may be that many passages now sounding rough will become less so, also that, with proper balance of tone, certain polyphonic passages will be clearer. A second performance is announced for Saturday afternoon, April 1st, at Queen's Hall, under the composer's direction.

Programme music of a very different kind was heard at the last Monday Subscription Concert. This was a quartet for strings in a minor by M. C. A. Debussy, of whose music we have recently had an interesting specimen in his *prélude symphonique*, 'L'Après-midi d'un Faune.' In the quartet, as in this short work, the composer must have had reasons for his changing moods and his often peculiar harmonies; and yet there seems no need of an explanatory programme; the music in itself is sufficient. It is modern in character and form, and very original. The two middle movements are delightful, and at once make a strong appeal. The opening movement needs knowing; the finale is, perhaps, the weakest section. This Debussy quartet is music of a kind which would surely please poets and painters who, while loving music, are ignorant of its technique; it creates a poetical atmosphere, which would help them to give utterance and shape to their thoughts and feelings. The work was admirably rendered by the Kruse Quartet.

On Tuesday afternoon some interesting old music was performed at Miss Grace Sunderland and Mr. Frank Thistleton's chamber concert at Broadwood's, viz., short quaint movements, in two or three sections, bearing titles, by Anthony Holborne. Those selected had merely fanciful titles, but some in the collection, 'Pavans, Galliards, Almains, and other short Aëirs, both graue and light,' from which they are taken, such as 'Lullaby' and 'The Image of Melancholy,' or 'The Funerals,' evidently determine the character or mood of the music. There are other titles which are very curious: 'Infernum,' 'Last Will and Testament,' and 'Myself'; the last, indeed, might serve as a heading to the first theme of Strauss's 'Domestic Symphony.' This work, in five parts, for "Viols, Violins, or other Musically Wind Instruments," is supposed to be the earliest printed book (1599) of dance music in England. John Dowland, by the way, dedicates a song to "the most famous Anthony Holborne."

LE "CABINET" DU ST. SÉBASTIEN DE BROSSARD.

THE name of Brossard is specially known in connexion with his 'Dictionnaire de Musique,' published in 1703,

which, with exception of the 'Terminorum Musicæ Diffinitorium' of Jean Tinctor (1474), and the 'Clavis ad Thesaurum Magnæ Artis Musicæ' of Janowka (1701), is the oldest work of the kind, although, as explained in the article 'Dictionaries of Music' in the new volume of Grove's 'Dictionary,' "musical terms and explanations useful to historians" are to be found in Ménage's 'Dictionnaire Étymologique de la Langue Française' (1652) and Furetière's 'Dictionnaire Universel' (1690). Brossard died at Meaux, August 10th, 1730, and was buried in the cathedral, of which he was grand chaplain and music director. Six years before his death he presented his valuable library to Louis XIV. The title-page of the elaborate catalogue (642 folio pages), entirely in his handwriting, runs thus :—

"Catalogue | Des livres de Musique | Théorique et Pratique | Vocale et Instrumentale, tant | imprimée que manuscrite | qui sont dans | le cabinet du Sr | Sébastien de Brossard | chanoine de Meaux | et dont il supplie humblement | Sa Majesté | d'accepter le Don, | pour être mis et conservé | dans sa | Bibliothèque | Fait et écrit en l'année 1724."

The cession of his library (or "cabinet," as he terms it) was disguised "sous la forme d'un don respectueux," says M. Michel Brenet in a monograph on Brossard, for the latter received in return a pension for himself, also a small one for his niece. The negotiations were carried on through l'Abbé Bignon, whose secretary Jourdain has signed the following, written below the title mentioned above: "Livre déposé à la Bibliothèque, May 22, 1726."

Many volumes of this valuable library have unfortunately been lost, some apparently before the books were placed in the Bibliothèque du Roi, or Nationale as it is now called. M. Brenet tells us that F. J. M. Fayolle (1774-1852) acknowledged that he had Brossard's translation of Printz; that in 1847 T. Nisard, in the appendix to his 'La Science et la Pratique du Plain-Chant,' states that all Brossard's books are in the Bibliothèque "moins ceux que l'on a volés"; also that in 1866 Ernest Thoinan accused a well-known music collector of possessing De Cousu's 'La Musique Universelle,' to which accusation no reply was made.

The Brossard books and catalogue are in the Réserve of the Bibliothèque Nationale; and as the catalogue is not accessible to the public, a few extracts from it may be of interest. Of the De Cousu volume, just mentioned, we read that the author was having it printed at his own cost, but, owing to his death, the work stopped at the 208th page. "C'est bien dommage," remarks Brossard, "car ce qui en reste est du plus excellent." One day he called on Ballard, and found him throwing away certain papers which appeared to him useless, this manuscript among the number; but Brossard rescued it. It may be interesting to add that, though formerly lost, as mentioned, it has been found, and is now in the Paris Arsenal Library. The Ballard mentioned was Christophe Ballard. De Cousu was a canon of St. Quentin cathedral.

In mentioning twelve sonatas of Bassani, Brossard gives us his idea of Italian music in his day :—

"Il y a ici 12 Sonates que j'ai (Seb. de Brossard) copiées moy même en partition et fort exactement. Elles sont toutes charmantes et excellentes et pas trop difficiles à exécuter. Contre l'ordinaire des Italiens qui croient n'avoir pas fait une belle Sonate s'ils ne l'avaient farcie de vitesses très souvent extravagantes et sans aucune raison que leur fantaisie, et de chicanes perpétuelles plus propres à écorcher l'oreille qu'à la flatter."

Of Italian music generally he, however, entertained a high opinion, as will be seen from our next quotation; for him, indeed, the musical millennium seemed to have already come :—

"Ce que j'appelle l'âge d'or de la musique commençoit à paraître en l'année 1651.....On commençoit à secouer vigoureusement le joug des

règles trop rigoureuses de l'ancien contre-point..... La musique depuis ce tems-là, s'est peu à peu tellement perfectionnée, tant en Italie que dans le reste de l'Europe, qu'on peut bien assurer (en 1725 que j'écris ceci) qu'on ne la peut guères pousser plus loin."

The opinion that music had reached its zenith during the first quarter of the eighteenth century sounds strange to us of the twentieth century; yet there are not a few musicians who would accept it as true of the present state of the art, since each century is apt to think itself the greatest.

Only a few months before the death of Alessandro Scarlatti in 1725, in entering the names of some cantatas and arias by that composer, Brossard speaks of him as

"le musicien le plus accompli qui ait fleuri sur la fin du dernier siècle et au commencement de celui cy dont nous avons déjà passé près du quart au mois de may, 1725."

Brossard could be facetious. The name of J. J. Kerl is sometimes spelt Gherl. In his index Brossard writes it both ways with cross-references. Under Gherl he makes this comment :—

"Je crois que c'est là une faute d'écriture qui vient de la prononciation des Allemands."

There are a few blank pages in the catalogue, and the reason is given in the following quaint language :—

"On trouuerra quelques pages en blanc, surtout pour les livres en Anglois, Hollandois, &c., parceque je n'en ay aucun dans mon cabinet, ces Langues ne m'étant pas connues; mais je sçais qu'il y en a, et je trouuerois bien le moyen de les avoir."

Musical Gossip.

AN opera entitled 'The Knights of the Road,' libretto by Sir A. Mackenzie, music by Henry A. Lytton, was produced, under the direction of the composer, at the Palace Theatre on Monday evening. Occupying under half an hour in performance, it is simple in plot, and the ballads, madrigal, and final song with chorus are melodious and refined, while the light, effective orchestration shows a master hand. This operetta may not add to the reputation of a composer who has distinguished himself in various branches of his art; but Mr. Alfred Butt, in securing a work from a musician of high reputation, is doing something to raise the standard of musical taste at his theatre, and this well deserves recognition. In an interview Sir A. Mackenzie has expressed the hope that other composers will follow his example, and thus help to introduce music of a higher, more refined order into music-halls. Passing from this question to that of national lyric art, he remarked that "we must sooner or later have an establishment in which to foster it." Let us hope that it will be soon.

M. VICTOR MAUREL gave the second of his two vocal recitals on Wednesday evening at the Bechstein Hall, and though not in the best voice, he proved himself a master of the art of singing and of declamation. The hall was crowded.

MESSRS. GLENDINING sold recently the following valuable violins: a fine old Cremonese example attributed to Antonio Stradivari, 60*l.*; a violin by Joseph Guarnerius, 1740, 150*l.*; and a third by Petrus Guarnerius, 1700, 100*l.*

THIS afternoon will be sold at Sotheby's the autograph of Bach's grand Prelude and Fugue in B minor for organ, a treasure which belonged to the late Sir Herbert Oakeley.

HUMPERDINCK's new comic opera, 'Die Heirat wider Willen,' which is to be produced this month at the Berlin Opera-House, has already been accepted by the theatres at Wiesbaden and Stuttgart.

THE cost of Van Dyck's scheme of a "Théâtre Lyrique International Léopold II.," to be built at Ostend, is already guaranteed. The building

will be similar to the one at Bayreuth, except that there will be two galleries.

MAX VON ERDMANNSDÖRFER, the able Munich conductor, a zealous partisan of the new German school, died last month at the comparatively early age of fifty-seven.

A NEW building has been erected on the site of the former Schwarzspanierhaus, in which Beethoven lived and died. A tablet recording the fact has been placed on the new building, which, like the former one, is devoted to religious purposes.

THE first performance of Alfred Bruneau's new opera, 'L'Enfant-Roi,' was announced to take place at the Paris Opéra-Comique last night.

PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3.30, Bechstein Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Chamber Concert, 5, Leighton House.
— M. Aldo Antonietti's Violin Recital, 8, Elton Hall.
— Mr. Alfred Moyle's Cello Recital, 8.30, Steinway Hall.
TUES. Miss Fanny Davies's Orchestral Concert, 8, Queen's Hall.
— Miss Julia Higgins's Pianoforte Recital, 8.30, Elton Hall.
WED. London Symphony Concert, 8, Queen's Hall.
— Grand Sacred Concert, 8, Queen's Hall.
— Royal Choral Society, 'The Apostles,' 8, Albert Hall.
— Wesley String Quartet, 8.30, Bechstein Hall.
THURS. Patron's Fund Orchestral Concert, 8, Royal College of Music.
SAT. Symphony Concert, 8, Queen's Hall.
— Baras-Phillips Chamber Concert, 3, Bechstein Hall.

DRAMA

THE WEEK.

COURT.—Afternoon Performances: 'The Pot of Broth.' By W. B. Yeats.—'In the Hospital.' Translated from Arthur Schnitzler by Christopher Horns.—'How He Lied to her Husband.' By George Bernard Shaw.

GREAT QUEEN STREET.—'Der Strom.' By Max Halbe.

MUCH interest attends what are called the Vedrenne - Barker matinées at the Court Theatre, the world that flocks to them being very much of the kind which supported the opening experiments in the production of Ibsen. The programme supplied on Tuesday afternoon was at least sufficiently varied. 'The Pot of Broth,' with which it opened, is a short and farcical sketch of Irish character, included in the second volume of the 'Plays for an Irish Theatre' of Mr. W. B. Yeats. It shows the greed and gullibility of the Irish peasant, all whose native shrewdness is at fault when he sees the chance of becoming possessed of a fairy gift. The character of the tramp by whose astuteness the trick is carried out is cleverly drawn, and is played with much spirit by Mr. R. Pateman. The other personages we must take on trust, nothing quite corresponding to them having been previously seen upon the English stage.

Like some recent works of German origin, 'In the Hospital' depresses by the bitterness of its satire as well as the gloom of its surroundings. It is not without dramatic grip, and it inculcates a fairly acceptable moral—that death reveals to us the futility, among other things, of human resentments. This commonplace lesson might have been taught us in simpler and less sordid fashion. We have, all of us, a certain amount of imagination, and it is not necessary to take us to the bottom of a mine in order to prove to us that it is dark where the sun does not penetrate. A journalist dying in hospital prays earnestly to be allowed to see a successful man, his associate in early days. His purpose in so doing is to insult and outrage one who has left him behind in the race of life. The expected visitor arrives, with all the signs of prosperity, and all the airs of good-natured patronage. A sense of the Vir-

gillian tears in things then invades the dying man, who not only spares the visitor the carefully prepared insults, but even takes his hand and pleads, as an excuse for summoning one with many calls on his time, his desire to see once more an old friend. Trite enough is all this. We should, however, accept it without protest were it not that everything, including the environment, is squalid. Man is base enough without doubt, but he is not all base. He is human, not inhuman. A collection of unworthy traits, each one of which may be individually accurate, does not make a true picture. Gustave Doré's views of life or death in a mediæval town are heroic caricature. They have points in common with 'In the Hospital.'

A thoroughly characteristic piece of absurdity is Mr. Shaw's 'How He Lied to her Husband.' It is humorous, witty, extravagant, and infinitely diverting. That it is assertive and vainglorious may also be conceded. These things, however, militate nowise against its success, and some of the situations touch the very height of whimsicality. In a work of this class it is useless to seek cogency, significance, or sequence. All the spectator has to do is to lean back, laugh, and enjoy himself, and an easier task may not be undertaken. Miss Gertrude Kingston, Mr. Granville Barker, and Mr. Poulton played with much brightness. In the piece before named Mr. Beveridge as the moribund journalist stood above his fellows. He is a capable actor, of whom too little is seen.

'Der Strom,' in which Frau Rosa Bertens made on Monday her appearance at the Great Queen Street Theatre, is a three-act piece of Herr Max Halbe, first given in Vienna, and transferred on December 19th, 1903, to the Neues Theater, Berlin. It is powerfully conceived and melodramatic, and seems to be to some extent a reshaping of an earlier and not very successful work of the same author. To English tastes its story, which shows the love of three brothers for a woman who is the wife of the eldest, is as uncomfortable and unpleasing as it can well be. Peter Doorn, the husband, has, by suppressing his father's will, cheated his brethren of their property. He receives his death at the hands of Jacob, his youngest brother, who, animated by revenge and jealousy, seeks to open the dykes of the Vistula, of which Peter is custodian, and is interrupted in the attempt. Jacob also dies in the struggle, and the too-fascinating Renate is left to console herself with Heinrich, the third and most estimable of her suitors. Frau Bertens created a powerful effect as the wife to whose revelation of her husband's crime the fatal termination is due. In Berlin this character was played by Frau Sorma.

Dramatic Gossip.

MR. BOURCHIER's complaint before the Actors' Association of the injurious influence upon the stage of the speculator or middleman is not exaggerated. It is not the only menace to which theatres are subject, though in the present state of the law of libel something more than chivalry is required to indicate the sources of danger.

'THE LONELY MILLIONAIRES' is the title of a three-act play by Mrs. Henry de la Pasture, which was given on the afternoon of Saturday last at the Court Theatre, with a company consisting principally, though not wholly, of amateurs. The author appeared in her own piece.

ON Tuesday afternoon an entertainment was given at His Majesty's Theatre by students belonging to Mr. Tree's Dramatic Academy. Scenes from 'The Winter's Tale,' the first act of 'The Schoolmistress,' and the first act of 'Caste' were included in the entertainment.

THIS week's presentations at the Coronet Theatre by the Benson Company have included 'As You Like It,' 'The Comedy of Errors,' 'Macbeth,' and 'She Stoops to Conquer.' This day, at afternoon and evening performances, is presented the Orestean trilogy.

THIS evening witnesses the revival at the Haymarket, in front of 'Beauty and the Barge,' of 'The Monkey's Paw,' the Balzac-like study of Messrs. W. W. Jacobs and Louis N. Parker. The principal parts will be taken by Messrs. Cyril Maude, Edmund Maurice, and Wilfrid Forster, and Miss Bella Pateman. The first production at the same house of 'Everybody's Secret' is fixed for the 14th inst.

THE indisposition with which Sir Henry Irving was seized last week at Wolverhampton has proved sufficiently serious to abridge his farewell tour. Reports are now more cheering, and it is to be hoped that it will not interfere with his promised appearance in May at Drury Lane.

MR. TREE is said to purpose producing in the autumn, in a prologue and three acts, a drama by Mr. Stephen Phillips on the subject of the death of Nero. As was to be expected, a white-washing will be attempted of the emperor, whose crimes—or shall we say peculiarities?—are to be regarded as æsthetic.

THE performance at the Great Queen Street Theatre by the Andresen-Behrend Company of 'Die Wildente' ('The Wild Duck') of Ibsen was postponed from the 2nd to the 3rd inst.

'BELLAMY THE MAGNIFICENT' is the title of a piece by Mr. Roy Horniman which Sir Charles Wyndham will bring with him on his return from America.

AS at present arranged, the first performance of 'Du Barri,' by M. Jean Richepin, in a rendering by Mr. Christopher St. John, will take place at the Savoy Theatre on Saturday next. As the heroine Mrs. Brown-Potter will be supported by Mr. Gilbert Hare.

'DER KAISERJÄGER,' a three-act piece of Herren H. Brenner and H. Ostwald, produced at the Berliner Theater, is an amusing piece, owing apparently a portion of its motive to 'Le Chemineau.' Herr Wehrin obtained a success as its vagabond hero.

'LES AVARIÉS' of M. Brieux, a three-act piece, the performance of which was forbidden two years ago by the Paris Censor, has been seen at the Théâtre Antoine, with M. Antoine as Le Directeur. Plot and idea seem sufficiently repellent.

ERRATUM.—P. 235, col. 1, l. 36, for "Foxton" read *Foston*.

TO CORRESPONDENTS.—L. C. W.—A. K.—C. J.—A. C. M.—J. M. M.—J. N. F.—received.

J. K. M. S.—We cannot pursue the matter further.

No notice can be taken of anonymous communications.

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